THE ETUDE

Music Magazine

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THE ETUDE MUSIC MAGAZINE

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"Music for Everybody"

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THE ETUDE
Music Magazine

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Editor
JAMES FRANCIS COOKE

Associate Editor
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THE WORLD OF MUSIC

Interesting and Important Items Gleaned in a Constant Watch on Happenings and Activities Pertaining to Things Musical Everywhere

CHRISTINE NILSSON

GOUNOD'S "FAUST" had on December 31st, 1934 its two thousandth performance at the Paris Opéra, with Georges Thill as Faust and Yvonne Gall as Marguerite. At the first performance in that historic theater on March 3, 1869, Christine Nilsson was the Marguerite and Colin the Faust. Its world premiere had been on March 19, 1859 at the Théâtre Lyrique of Paris, with Madam Carvalho as Marguerite. America first heard the opera when given on November 26, 1863 at the Academy of Music of New York, with our own Clara Louise Kellogg as Margherita in an Italian performance.

ALBERT ROUSSEL, the eminent French composer, has been visiting at Rome; and in honor of the event the Academy of St. Cecilia, of which he is an honorary member, gave a program devoted entirely to his works.

THE CENTENARY of the birth of Vilém Blodek, a Czechoslovakian composer contemporary with Smetana, has been celebrated in Prague by performances of his operas "Zitek" and "In the Well." A state prize has been established in the composer's honor.

OTTO KLEMPERER won ovations when on January 4th, 5th and 8th he led his first group of concerts with the Philadelphia Orchestra, in Beethoven programs including the "Symphony No. 1 in C," the "Emperor Concerto for Piano and Orchestra," with Arthur Schnabel interpreting magnificently as soloist, and the "Immortal Fifth Symphony in C minor."

THE VENERABLE HAMBURG OPERA has been renamed the State Opera; it has a new conductor, Eugen Jochum; and it has been opened with a "renovated version" (let us hope not too much so) of Gluck's "Orpheus," with the title rôle interpreted by a tenor, as was tried in the early history of the work.

PAUL WITTGENSTEIN

PAUL WITTGENSTEIN, the phenomenal one-handed Austrian pianist, has come, been heard, has conquered and returned to Europe. He left critics agape by his achieving with one hand "marvelous things that only skilled pianists can do with two." He does this not alone in the concerto written especially for his particular talent by Maurice Ravel, but also in such compositions as the La Fileuse of Raff; he sustains the melody and achieves its spinning wheel accompaniment.

IGOR STRAVINSKY appeared on January 17th and 19th as guest conductor of the Chicago Orchestra when he led programs made up from his own works, including the familiar suites of ballet music of "Petrouchka" and "The Firebird." Millions more heard him recently lead the General Motors Hour over the air.

ELLA RUSSELL, lyric and coloratura soprano known in private life as the Countess di Rhigini, died on January 16th at Florence, Italy, aged seventy two. Born in Cleveland, Ohio, Miss Russell made her debut, at eighteen, as Leonora in "Il Trovatore" at [illegible], Tuscany. She went to London and, for many years of the late Victorian Era, was one of England's most popular singers in opera, oratorio (especially) and concert.

THE MEXICAN GOVERNMENT is reported to have started a movement, through its Department of Fine Arts, to develop its native musical talent; and plans have been already begun for the production of a collection of difficult operas by native composers, mostly contemporary.

SIX THOUSAND CHILDREN of Birmingham, Alabama, recently crowded into the Municipal Auditorium, to hear a performance of "Hansel and Gretel" by the San Carlo Opera Company.

BACH'S MASS IN B MINOR was given, on January 9th, 10th and 11th performances by the Chicago Symphony Orchestra assisted by the famous Apollo Musical Club of two hundred and fifty voices, with Dr. Frederick Stock conducting. The event was commemorative of the two hundred and fiftieth anniversary of the birth of the master, with the last two performances made also the usual annual memorial to Theodore Thomas, founder of the orchestra. Many enthusiasts were turned from the doors.

A STATE DEPARTMENT OF MUSIC, as a part of the State Department of Education, is being sponsored by Senator Huey Long, of Louisiana. The State Legislature has given a favorable vote for its consideration. Senator Long justifies his taste for music as a hobby by leading occasional performances of the Louisiana State University Band of one hundred and twenty five members.

OTAKAR ZICH, eminent Czechoslovakian composer, musicologist and professor of esthetics at the Charles II University of Prague, has passed away. He is the author of valuable works, especially on the life and compositions of Smetana.

WILLEM MENGELBERG has been appointed by the Society for the Advancement of Music in Holland as titular occupant of the chair of musical science which this organization has founded at the University of Utrecht.

TSCHAIKOWSKY'S "EUGEN ONEGIN" has had a revival by the Vic-Wells Opera Company of London; and it has had a well earned success with its natural and spontaneous melody. The performance was, of course, in English translation.

THE TRI-STATE BAND FESTIVAL (Oklahoma, Kansas, Texas) is being held this year on April 3rd, 4th, 5th and 6th, at Enid, Oklahoma. Among the conductors leading various concerts will be Edwin Franko Goldman, Austin A. Harding, Frederick W. Greene, Dewey O. Wiley and Earl D. Irons.

DR. WILLIAM CHURCHILL HAMMOND has completed fifty years of service as organist and choir director of the Second Congregational Church of Holyoke, Massachusetts, which event was celebrated by special services and a public dinner on February 3rd and 4th.

OFFENBACH'S "LA CREOLE," which had not been heard in Paris since the year of its composition (1875), had at the holiday season a revival, with the young American singer Josephine Baker having "the hand of famous Paris does not often accord."

ALEXANDRIA, EGYPT, with its Symphony Orchestra, has also a Giuseppe Verdi School of Music, under the auspices of the Milan Conservatory; a branch of the Greek National Conservatory of Athens, with the widely known Greek composer Manolli Calomiris at its head; and a lately established Chopin Conservatory, with the well known Polish violinist Alexander Kontorowicz at its head.

ELISABETH SCHUMANN, the Viennese soprano who has been so popular in both concert and opera in America, has received the "Honor Ring (Ehrenring)" of the Philharmonic Orchestra of Vienna, a distinction which has come to but three other artists, with Felix Weingartner among them.

THE WAGNERIAN ASSOCIATION of Buenos Aires has lately devoted two of its programs to works of Mozart. Strange how the poles always do the... But Mozart has had a no more devout admirer than the great master of Bayreuth.

THE GRAND OPERA of Barcelona, Spain, opened its season with a performance of Moussorgsky's "Boris Godounoff," with Alexander Kipnis (well known in America) in the title rôle.

THE NEWHARD PIANO QUARTET of Bethlehem, Pennsylvania—playing in combinations from four performers at one piano to four at four pianos—has had a considerable influence in cooperation that musical city with Bach based masterpieces. Similar ensemble organizations throughout the country are doing much towards making America a more musical nation.

CLARENCE G. HAMILTON

CLARENCE G. HAMILTON, internationally known as teacher and musical author, recently passed away on February 14th at his home in Wellesley, Massachusetts. Prof. Hamilton was educated under leading teachers of America and Europe and early attracted attention as both teacher and organist; and he was a member of the faculty of Wellesley College from 1904 till his resignation in 1923. He was the author of many valuable books on music and teaching, with "Outlines of Music History," "Music Tradition" and "Touch and Expression in Piano Playing" among them; and his compositions included many songs, piano pieces and anthems. He was long a valued contributor to THE ETUDE and from December 1927 he had been Editor of its Teachers Round Table. Prof. Hamilton's high ideals and rich, cordial personality won for him many devoted friends, upon whom he left an indelible impression.

THE THIRD ANNUAL BACH FESTIVAL will be held on June 7th and 8th at Baldwin Wallace College, Berea, Ohio, with Albert Riemenschneider conducting. The great "Mass in B minor" will be given complete at two concerts of the second day.

MASSENET'S OPERAS lead in favor with the public of Brussels, Belgium, and his "Manon," "Hérodiade," "Werther" and "Esclarmonde" are favorites. Bizet is the composer next of choice.

L. F. GEIGER, with violin making as a hobby, started a shop in Chicago which has developed into a school with sixty pupils learning the violin maker's art with free instruction. No better way to insure a high type of achievement. Many a man or woman has ridden a hobby to fame.

[illegible]

VERDI'S "FALSTAFF" had, on February 1st, 2nd and 5th, superb productions by the Philadelphia Orchestra Association. The cast was American, with Julius Huehn as the Falstaff; Agnes Davis, Lucille Browning, Ruby Mercer and Edwina Eustis as Mistress Ford, Mistress Page, Anne and Dame Quickly in turn; Charles Hackett as Fenton and Joseph Royer as Ford; and Fritz Reiner conducting. And it was sung in English—English which could be understood and which made the fine humor understandable as it should be to an English speaking audience.

(Continued on page 252)

MR. THEODORE THOMAS — MRS. JOHN [illegible] — MR. EDWARD PHILIP LINCH — MRS. FRANCES ELLIOTT CLARK

A Vast American Cultural Movement

RECENTLY, while addressing a large audience of women music workers—and by that we mean those who are serving the cause of musical progress without remuneration of any kind—your Editor, as looking over the group saw nearly two score of ladies who had given an aggregate of many, many years of the hardest kind of work, to promoting music in their communities. In no country of the world has there ever been a comparable achievement. In fact, in no other lands, save possibly Canada and Australia, are there social and physical conditions under which a similar effort would be practicable.

The gathering we mention was brought together to plan for the Biennial Convention of The National Federation of Music Clubs, which meets this year in Philadelphia, from April twenty-third to April thirtieth. It is expected that some five thousand delegates and their friends will attend, to represent a membership which is reported to exceed five hundred thousand. The membership of this great organization, representing five thousand musical clubs, is composed largely of women. But its achievements represent far more than a purely feminine influence. It has a far reaching cultural value to men—the many times larger group of husbands, brothers and sons of the members. Remember it was Goethe who said, in exalting the power of women:

A noble man is led far by woman's gentle words.

Note that word gentle. Men hate to be bossed, but a good woman with ideals can lead them to the ends of the earth. Thus the musical activities of these splended women influence thousands and thousands of men.

More than this the granite jawed business man, who measures the worth of everything by what he and others can make out of it, might easily get out a battery of comptometers and make an estimate of what a commercial stimulus the purely social activities of these clubs mean to the business men of the country. Thousands and thousands of women attending the functions of these various clubs are kept "on their toes" in matters of modern fine living and merchants and manufacturers of all kinds, in all parts of the country benefit directly and receive very large revenues which certainly would not come if these thousands of clubs did not exist to support higher ideals in life.

Probably we may be criticized for mentioning this material by-product of the National Federation of Music Clubs. The greatest value of these clubs lies in the measureless, cultural and educational inspiration they bring to thousands of women who look forward from meeting to meeting to deriving from them a new vitalizing force. Without these means of human contact in the art they love, the lives of thousands of women in all corners of our great commonwealth might become very drab and monotonous.

In 1922 Dr. Frances Elliott Clark, whose activity in the musical organizations of America through many years is of outstanding historical significance and second to no other woman, wrote for a special music club number of THE ETUDE MUSIC MAGAZINE (March 1922) an article upon the story of music clubs. This material is so excellent that we quote from it here.

Our Puritan forebears sang only psalms and hymns for spiritual sustenance. (History says that John Eliot, the great Apostle to the Indians, even taught his Indian converts to sing ravishingly.)

"These singing schools began about 1717 in New England in New York in 1754, and in Philadelphia in 1760, where in 1764 Francis Hopkinson, America's first real composer, taught Psalmody to the children of Old Christ Church. The idea was developed in Maryland in 1765. There can be little doubt, however, that there were other efforts that have been difficult to trace.

The first society organized for cultivating music was that in the Moravian Settlement at Bethlehem, Pennsylvania, in 1744, where immediately after the first home making, in 1741, singing and instruments were used. This society was the forerunner of the now famous *Bethlehem Bach Choir*. From the beginning mostly German music was used here.

Our oldest permanent and regularly organized society for singing is the *Stoughton* (Massachusetts) *Musical Society*, formed in 1786, and it is still in existence. This grew out of the Singing School of William Billings, which he had organized in 1774. (Billings' unmarked grave is on Boston Common, overlooked by the study of William Arms Fisher, the discoverer.)

"From this time on, there are evidences collected mostly by Sonneck, that organizations for the study of music were flourishing in many places.

1744 Collegium Musicum, Bethlehem
1759 Orpheus Club, Philadelphia
1762 St. Cecelia (sic) Society, Charleston, South Carolina
1772 Orpheus Society, Charleston, South Carolina
1773–4 Harmonic Society, New York
1782 Arionian Society, Boston
1782 Uranian Society, Philadelphia
1785–9 Musical Society, Boston
1786 Musical Society, Stoughton, Massachusetts
1786 Society for Promoting Vocal Music, New York
1788–94 Musical Society (sacred), New York
1789 Independent Musical Society, Boston
1791 Amateur Society, Charleston
1791–9 St. Cecilia Society, New York
1793 St. Cecilia Society, Newport, Rhode Island

1793–8 Uranian Society, New York
1794 Harmonic Society, Charleston
1795–1806 Columbian Anacreontic Society, New York
1795 Society of the Sons of Apollo, Boston
1796–9 Harmonical Society, New York
1797 Essex Musical Association, Newburyport, Massachusetts
1797 Musical Society, Concord, New Hampshire
1798–9 Polyhymnian Society, New York
1799 Philharmonic Society, New York
1799 Musical Society, Baltimore
1799 Philharmonic Society, Boston
1800 Euterpean Society, New York

—From American Volume, Grove's Dictionary

In describing the birth of the great National Federation of Music Clubs, Dr. Clark outlined the event in the following clear fashion:

"The women's musical clubs and the choral organizations function more particularly in the community at large. Women's music clubs were organized very early. Among the oldest still existing are the St. Cecilia, Grand Rapids, Michigan; the Union Music Club, St. Louis; Fortnightly Club, Cleveland, Ohio; Tuesday Club, St. Paul, Minnesota; Amateur (now Musicians) Club of Chicago; Tuesday Club, Akron; Matinee Musicale, Indianapolis; the Mendelssohn Club, Rockford, Illinois.

"At the time of the World's Fair in Chicago, in 1893, these clubs became more active, and as an outgrowth of the part that women took in building and carrying on the activities of the Woman's Building, the many great concerts under the management of Theodore Thomas and his wife, the great chorus under William L. Tomlins, and the first national convention of Amateur Music Clubs, held in June of that year, there came a desire to form a national federation of such clubs, but this was not consummated until 1897, when at a meeting of the M. T. N. A. held in New York, in June, a preliminary organization was effected by the efforts of Mrs. Russell Dorr, the present Historian, Miss Frances Marion Ralston, Mrs. Chandler Starr and others. In January 1898 at the invitation of the Amateur Music Club of Chicago, a permanent organization was formed and Mrs. Edwin F. Uhl, of Grand Rapids, Michigan, was made the first President and later Mrs. Theodore Thomas accepted the Honorary Presidency.

The first Biennial Convention was held at St. Louis in 1899. The coming convention will be the nineteenth and promises to be the most brilliant and significant of all. Mrs. John Alexander Jardine, of Fargo, North Dakota, is now the National President. Mrs. Edward Philip Linch, President of the famous Matinee Musical Club of Philadelphia (the largest American musical club) is Chairman of the National Program Committee, the Co-chairmen of the Local Program Committee being Mrs. Ella Olden Hartung and Miss Julia E. Williams. The Editor of THE ETUDE has the honor of serving as Chairman of the Citizens Committee, a comprehensive group of Philadelphia leaders in all callings assembled to welcome the important body of visiting delegates.

The program of the musical events of the Biennial includes distinguished choruses, orchestras and performers from all over the United States and also such famous artists as Giovanni Martinelli, Kathryn Meisle, Albert Spalding, Nelson Eddy, The Philadelphia Orchestra and many others. One of the distinguishing events will be the decision upon the Young Artists Contests (Piano, Violin, Voice, and Opera Voice) with prizes of $1,000 each to the winners. In this, the Federation joins with the Schubert Memorial, assuring important appearances with The Philadelphia Orchestra or The Metropolitan Opera Company in New York.

WHERE COPYRIGHT BEGAN

WE HAD often wondered how copyrights started, and we have to thank Sir Edward German for the information. At a meeting of the "Performing Right Society," recently held at the Copyright House, in London, Mr. Leslie A. Boosey, after announcing the twentieth birthday of the Society, introduced Sir Edward, who said among other things that the Society controls the performance of two million pieces of music, and estimated that these pieces are played twenty-six million times a year.

He went on to say:

"It was in the ancient kingdom of Tara, in Ireland, that the principle of copyright was first established. The story is that there were two monasteries and that they competed for the tourist trade of that time. In one monastery lived an artistic monk who designed a very beautiful psalter which so pleased the Abbot that he had it hung over the altar. People went in large numbers to see it. The monks in the other monastery wondered at the decline in the number of their visitors and sent to find out the reason for the popularity of their rivals. When the Abbot of the second monastery was told of the psalter he ordered an exact copy. The Abbot of the first monastery then appealed to the King whose judgment was, 'To every cow her calf,' and ordered that the infringing copy should be destroyed. Thus was first established the principle of copyright, which is now recognized throughout the world."

THE PIANO'S AMAZING COMEBACK

THE PIANO'S amazing comeback is the talk of musicdom. It does not astonish us in the least. In the first place there never was anything wrong with the piano or with the need for its use in the advance of culture in music. It had not been supplanted by any practical or competing instrument in its own field and after two centuries of development it is hardly likely ever to be superseded. The bicycle was displaced by the cheap automobile. The rowboat was displaced by the power boat, because the latter presented a faster and more effortless means of transit.

The manufacturers of the player piano assumed that it would provide the joys of piano-playing without the work. For a time they succeeded in making a certain portion of the public believe this, and an immense number of these rubber-lunged contrivances were sold. How can we account for the almost complete disappearance of the player piano, even the amazing reproducing piano which played records made by great pianists? The solution of the problem is simple. The public likes to eat its own food, not to watch others eat it. More than this, it wants real food and not *papier maché* reproductions. With the piano there is one chief way to get the joy of the instrument, and that is the fun of learning to play it and thus of exploring the magic realms of music with your own thinking and playing apparatus.

The purpose and the field of the radio and the talking machine are entirely different from that of the piano. The novelty of the radio claimed a certain portion of the money that would have been spent for pianos, it is true. That novelty is now passed, and the country is richly supplied with radios, although this market has become a very stable one for fine machines. The general depression was the main factor in cutting down piano sales as it cut down all other sales.

The piano still remains the symbol of the home of musical culture. For this reason the inexorable hand of fashion again commands, Have a piano in your home. Far more men and young men than ever before are now playing the piano. Entirely apart from the cultural and educational value of the instrument, young women instinctively know that nowhere are they more charming and alluring than at the keyboard. There is a tradition and romance about it which is very infectious. Therefore, one of the first things that happened after many a father got his nose out of the "red ink" was a bid for a new piano.

In some cases enthusiasts have been still unable to buy new instruments, and therefore a small market for reconditioned pianos resulted. Such a piano is of course far from a new instrument although it may serve a temporary economic purpose. The piano, unlike the violin, does not improve with age. The best investment value must therefore be in a new piano.

Of all the arts music is the most universal, the most spontaneous and immediate expression of human emotion, the most sensitive and elastic medium. —Harold Bauer

RICHARD D'OYLY CARTE, FOUNDER OF THE D'OYLY CARTE OPERA COMPANY

SIR ARTHUR SULLIVAN THE COMPOSER

SIR W. S. GILBERT THE LIBRETTIST

RUPERT D'OYLY CARTE, PRESENT HEAD OF THE D'OYLY CARTE OPERA COMPANY

The Savoyard Saga

Comments upon one of the most unusual happenings in the history of music in the theater—the fateful combination of Gilbert, Sullivan and D'Oyly Carte at the Savoy Theater in London

AN INTERVIEW SECURED EXPRESSLY FOR THE ETUDE MUSIC MAGAZINE, WITH THE MANAGER OF THE FAMOUS D'OYLY CARTE COMPANY

FREDERICK HOBBS

Mr. Frederick Hobbs was born at Christchurch, New Zealand, and studied voice and piano in New Zealand, Australia and at the Guildhall School of Music in London, where he won a first prize as a baritone. [illegible] London. He then joined Mr. George Edwardes' famous company for five years. In 1914 he became a member of the D'Oyly Carte Company at the Savoy, taking part in performances of all of the Gilbert and Sullivan repertoire until he eventually became the manager of the company.—EDITOR'S NOTE.

"IT IS SCARCELY necessary to call the attention of American music lovers to the fact that nowhere else in the world of music and the theater is there a group of singers and performers held together like the D'Oyly Carte Opera Company by tradition and production of works of a type created by the genius of Gilbert and Sullivan. It was founded over a half century ago and still preserves with meticulous exactness the ideas and ideals of those who brought it into being. It might be said that the Wagnerian performances at Bayreuth are similar, but they are really very different, in that the German group is never heard on tour and has of course an epic objective.

"Indeed, when we speak of the Gilbert and Sullivan operas, we might call them the Gilbert, Sullivan and Carte operas, because without Richard D'Oyly Carte, it is hardly conceivable that the great and continued success of librettist and composer could have existed.

A Producing Genius

"WHO WAS this Richard D'Oyly Carte? He was born in Soho, London, in 1844. His father was a member of a well known firm of musical instrument makers. His grandfather fought with the famous regiment, 'The Blues,' at Waterloo. His mother was the daughter of a clergyman of the Chapel Royal. For a time he studied at London University but abandoned this to enter his father's business. Carte aspired to be a composer and three of his operas were actually produced: 'His Secret,' 1868; 'Marie,' 1871; 'Happy Hampstead,' 1876. In the sixties he started an operatic and concert agency. He became manager of the Royalty Theater in Dean Street, Soho, where on December 26, 1871 was produced the first operetta upon which Gilbert and Sullivan collaborated. This was 'Thespis, or The Gods Grown Old.' This opera was a beginning, but it was not yet in the real stride of Gilbert and Sullivan.

"Four years later, however, the first of the typical Gilbert and Sullivan operas was produced at the Royalty. This was 'Trial by Jury.' It was an instant and uproarious hit. From that time the D'Oyly Carte management was reinforced with Gilbert and Sullivan to make a new epoch in light opera. It was Carte's keenest tact, shrewdness, energy and uncanny human understanding that guided these creators to their phenomenal success. Carte then leased a dreary playhouse called *The Opera Comique* near Holywell and Wych Streets. This is said to have been a very depressing cavernous structure reached by a long underground tunnel from the Strand. Here was produced 'The Sorcerer' (1877), 'H. M. S. Pinafore' (1878), 'The Pirates of Penzance' (1880) and 'Patience' (1881).

"The great success of these works inspired Carte to secure a theater of his own and he obtained a site on the Thames Embankment adjacent to the Chapel Royal. There on Monday, October 10th, 1881, the memorable Savoy Theater was opened and it soon became as much a British institution as the Nelson Monument of Trafalgar Square. The theater was one of the most modern buildings of its kind. Among the innovations were hand grenades for use in the event of fire and also electric lights. Carte, in his opening address, commented upon the fact that this was the first theater to be lighted by electricity. He modestly bragged that almost twelve hundred lights were required to illuminate the building. The amount of light he used would be considered ludicrously inadequate in the modern playhouse. He admitted that his electric innovation was unquestionably an experiment but assured the audience that in the event of a breakdown, the theater was provided with gas and that the pilot lights were kept continually burning.

"Patience was transferred for the opening of this theater. In this auditorium the following were produced:

'Iolanthe' or 'The Peer and the Peri' 1882
'Princess Ida' or 'Castle Adamant' 1884
'The Mikado' or 'The Town of Titipu' 1885
'Ruddigore' or, 'The Witch's Curse' 1887
'The Yeomen of the Guard' or 'The Merryman and His Maid' 1888
'The Gondoliers' or 'The King of Barataria' 1889
'Utopia Limited' or 'The Flowers of Progress' 1893
'The Grand Duke' or 'The Statutory Duel' 1896

"Sullivan had met Gilbert on March 29, 1869, through an introduction by Frederic Clay (composer of the famous song, *I'll Sing Thee Songs of Araby*). Both men had been very active in their respective fields.

The Versatile Melodist

"ARTHUR SEYMOUR SULLIVAN was born May 13, 1842 at 8 Bolwell Terrace, London. His ancestry was Irish and Italian. His grandfather Sullivan, of Kerry stock, had been a resident of Longwood, St. Helena, where he was a paymaster in the service of the household of Napoleon. There Sullivan's father, Thomas Sullivan, was born in 1805. He is said to have gone hand in hand with Napoleon on his dreary walks on the desolate island. On the return of Thomas Sullivan to England, he entered the Duke of York's School where he gave special attention to music. Eventually he became a sergeant of a government band. He must have led a somewhat precarious existence because we find him playing in theatrical orchestras at five dollars a week. About 1840 he married Miss Mary Clementine Coghlan, who was a graduate of a Catholic convent in Hampstead. Her mother was of an Italian family named Righi. Through this connection it has been intimated that Sullivan had a strain of Jewish blood. The report, however, seems to be founded on very remote evidence.

"Arthur Sullivan [illegible] 1854 [illegible] Chapel Royal [illegible]. When he was twelve he published a song. In 1856 he became the first Mendelssohn Scholar, studying through it first at the Royal Academy of Music, under Bennett, Goss and O'Leary, and later at the Leipzig Conservatory from 1858 to 1861 under Moscheles, Hauptmann, Richter, David and Plaidy. There he conducted a performance of his overture, 'Lalla Rookh.'

"On returning to London he was received with acclaim in the higher musical circles and he conducted many concerts of the Philharmonic Society of London, and many festivals. In 1876 he was given the honorary degree of Doctor of Music by Cambridge University and he was similarly honored by Oxford in 1879. In 1878 he became a Chevalier of the Legion of Honor, and in 1883 he was knighted by Queen Victoria.

"His orchestral and choral works were of a high order, but it was not until he united his talents with Gilbert that he developed those unique compositions by which he was to become internationally famous. With the exception of his setting of Adelaide Procter's *The Lost Chord*, Sullivan's fame would probably have been confined to the British Isles, if it had not been for the Savoy operas.

A Word Artist

"THE SAME might be said of his illustrious partner, William Schwenk Gilbert, who was born at 17 Southampton Street, the Strand, London, only a short distance from the site of the theater which was to be the scene of his great successes. He was a descendant of the famous navigator, Sir Humphrey Gilbert, and was the son of a romantic surgeon in the navy. When Gilbert was a child he was kidnaped at Naples while his parents were touring in Italy, and was redeemed for twenty-five pounds.

"Before his artistic union with Sullivan, Gilbert had already established an independent reputation as a satirist, dramatist and librettist. His best known works were the 'Bab Ballads,' 'Pygmalion and Galatea' and 'Sweethearts.' He was knighted in 1907.

"Gilbert and Sullivan were men of very

[illegible] have [illegible] inde- [illegible] that he was [illegible] force [illegible] Sullivan was the [illegible] the more [illegible] more [illegible] and perhaps [illegible] that there was very [illegible]. It was he [illegible] the composers with an iron [illegible] responsible for the [illegible] style which has now [illegible]. Gilbert cared little [illegible] on the other [illegible] at the [illegible] perhaps to too great [illegible] interests of his [illegible] twenty four years before [illegible] organized.

[illegible] it may be said [illegible] rhythm to the [illegible] and the altogether distinctive [illegible] at that period [illegible] to their efforts, the musical theatrical presentations in London which came about exclusively from the Continent were, in their plots and lines vulgar, often indecent and meaningless.

Clean Fun Pays

"GILBERT AND CARTE were keen enough to see that smart British minds would welcome something fine and, [illegible] how Gilbert indicated his artistic [illegible].

"He said 'Sullivan and I set out with the determination to prove that these elements were not essential to the success of humorous pieces. We resolved [illegible] plot [illegible] heroines [illegible]. We said that no [illegible] no man [illegible] women should play a man's [illegible]. We agreed that [illegible] be requested to [illegible] not wear [illegible] fancy dress [illegible].

"If Gilbert and I have [illegible] fancy dress [illegible] would not [illegible]. Nevertheless [illegible] purposed writing [illegible] good for them [illegible] lines or vulgar [illegible] nature, [illegible]. The fact that these operas are still given to crowded houses all over, while many of their objectionable contemporaries have long since been forgotten, speaks for itself.'

Moreover the operas are distinctly British and for that reason they appeal particularly to English speaking people, although they have been given in many foreign tongues. The Mikado, for instance, is laid in Japan. All of the costumes and scenery are Japanese, but the philosophy, action, satire, parody and music are as Londonesque as the buttons on a cockney's coat. The same may be said of 'The Gondoliers' with its setting in Venice. Yet they surrounded everything with an atmosphere which invariably carried the house not merely in the five thousand, four hundred and ninety four performances given under Carte up to 1896, but also in the thousands and thousands of performances given elsewhere. It is regarded only a remarkable [illegible] that the tradition of the [illegible] Richard D'Oyly Carte are still [illegible] just as carefully preserved [illegible] all performances under the direction [illegible] descendant Mr Rupert D'Oyly Carte.

American Counts Applaud

"THE GREAT SUCCESS of the operas in America is of course largely due to the Anglo Saxon elements in the American public. The first Gilbert and Sullivan performance in America was that of Pinafore at the Boston Museum, November 25th 1878. The operas immediately commenced to create a furore in the New World. Gilbert and Sullivan came to America in 1879 to supervise the performance of Pirates of Penzance which gave America its quasi national song *Hail, Hail the Gang's All Here!*

Sullivan had a very laughable time with the American musical unions, which had a high scale of prices for grand opera, but a lower rate for light opera. The players had been so impressed by the manager with the importance of Sullivan's music that they asserted upon the grand opera scale. Sullivan however with his usual diplomacy convinced them that he was a very ordinary musician indeed and thus consented to the lower rate. A still more laughable incident is quoted in reference to Gilbert in connection with a manager who insisted that box office rates would go up if H M S Pinafore were changed to U S S Pinafore and the scenes were laid off the Jersey coast. Gilbert parried by saying that he was not certain that he could catch the lilt of the American vernacular but that he would try and he turned out this neat parody upon lines from 'Pinafore':

For he is American
For he himself has said it
And it's much to his credit
That he is American
For he might have been a Dutchman
[illegible] Scotch or such man
Or perhaps an Englishman
But [illegible] of hanky-panky
He remains a true born Yankee
A cute [illegible]

"Of all the Savoy operas, unquestionably the one that has been given [illegible] is 'The Mikado.' When properly given it is always a certain hit. The trouble in so many presentations of this and the other operas is the unwarranted interpretation of people who doubtless believe they are improving upon them. This is true with amateur productions. The fun [illegible] quality of these works lies in the [illegible] seriousness of their presentation. It [illegible] in the so-called modern [illegible] all of their [illegible]. They must be [illegible] traditionally or not at all. Carte would not countenance even an innocent smile at the wrong time on the face of a chorus girl and was known to exact fines for such offenses.

"The D'Oyly Carte Company presents Gilbert and Sullivan opera with a respect for tradition that is almost a religion and, as manager of the company, I cannot be grateful enough for the splendid appreciation of our ideals as shown by the American public during this, the first tour of the company in the eastern part of the United States."

Accent, the Charm of Music

Why the First and Third Beats Are Accented

By E. F. Marks

ACCENT the charm of music. For what is music but accents revelling in diversity of pitch with poetic rarity. From whence comes accent? Ah, it is only the exchange of arsis and thesis, nature seeking a balance, a return.

"The wind whirleth about continually
And it returneth again according to its circuits."
"The sun ariseth and the sun goeth down
And hasteth to his place where he arose"

wrote an ancient sage. To ebb and flow is ever an infallible attribute of nature, and it abounds in music. We even have such weighted poetic expression as 'The music of the spheres' which thought recognizes the universality of this attribute of music.

Motion in Music

A SINGLE TONE does not generate motion. Music is not "lifeless art." To give it motion or life it must possess kinematic properties, which owing to its poetic quality must have a recurrent comparative, the poetic balance. So with poetic accent the initial beat must be followed by its answering component to produce completeness of the balance, and thus commencing a unit to yield music, which demands [illegible] must be stressed by intensity and [illegible] in order to educe comparison. The [illegible] of the combination of these units [illegible] and accent gives the smallest [illegible] of a musical idea—the motive—and [illegible] same [illegible] germ of unaccent and accent becomes the basis of the metrical, the [illegible] or measure accent.

If we analyze the pulsation of music, [illegible] of unaccent and accent, we [illegible] that it proceeds with an even or uneven duration of the tones forming the motive. The even duration of the tones of the motive shows the following results in duple beats:

♩|♩ = 2/4 ♩|♩ = 2/4 ♪|♪ = 2/8

The uneven duration, in which the accented tone—the tone of prominence—is prolonged double its value (the natural proclivity in tonality) yields the following in triple beats:

♩|𝅗𝅥 = 3/4 ♩|𝅗𝅥 = 3/8 ♪|♩ = 3/8

Thus we find the motives composed of only two notes [illegible] toward in a progression of two or three beats with the motion accents defined by bar lines, which demarcations form the nucleus of the measure accent designated in our time system as "Simple Time." If however the continuity of each tone of the motive is prolonged, not double its value as this is the same motific figure in a broadened sphere but by its natural one-half division we obtain the dotted progression, designated in the time system as "Compound Time," which is placed in the signature under the usual numbers 6/8 9/8. Dotted thus likewise moves in pulsations of duple and triple beats.

Truly the true value of every musical motive or measure can be indicated by either two or three beats, but through a failure to recognize or separate a continuity of two motives into the original germ motive of unaccent and accent, it gives us the double duple or double triple time as indicated by the figuration of the time signature, as 4/4 4/8 12/8. Therefore, we perceive that in order to exhibit clearly the motific pulsation in double duple or double triple time, the third beat must receive an accent and naturally the second and fourth beats become the unaccent of each motive. To put it short, a bar line has been omitted, two measures have been thrown into one.

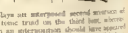
Primary and Secondary Accents

IT IS an accepted axiom, that the third beat should be slightly less accented than the first beat. However this is not always true of pieces in common time, and when one listens to a perfect rendition of such works he is unable to detect a predominant accent on the first beat over that of the third; both could receive the same degree of force or frequently the third beat is even more strongly stressed. This last statement is especially true of pieces ending on the third beat, as the last chord of a cadence in common time should come upon a strong accent. The polka is a fine example of such a piece, as in such a small division as 2/4 time, which in reality is 4/8 time, the third beat stands out more prominently than the first beat. Notice that the polka always ends on the third beat. Furthermore we must not overlook the fact that the original polka was in simple 2/4 time with sixteen measures in the period but, in order to bring it to the more desirable eight measure standard, two measures have been thrown into one, so it naturally ends on the third beat.

In this double duple time, we find that the composers are not so ticklish in regard to whether the first or third beat should be given the preference in accentuation. Dr Hugo Riemann in his *Catechismus der Phrasierung* has clearly set forth that many of the bar lines of such composers as Beethoven, Schubert or Chopin have been placed before the third beat instead of the first. In the first movement of Beethoven's "Sonata, Op 27, No. 1," one instinctively feels that the third beat is accented more than the first beat; and whether the bar-line has been correctly or incorrectly placed matters little as Beethoven has given the time as *Alla Breve*, which is equivalent to saying "4/4 time but only two accents to the measure."

The following extract from Schubert, *Op 142, No 3,*

Ex. 1



displays an interposed second measure of the tonic triad on the third beat, whereas such an interposition should have appeared on the strong bar line accent. Schubert likewise, has given his time as *alla breve* thus restricting each measure to two accents, about equal in intensity throughout the piece so it is really immaterial whether the bars are placed before the third or the first beat.

We well know that ofttimes there is only one accent on one beat to a measure. Naturally the question arises, which measure in such a case will represent the accented beat and which the unaccented. Just as in the motive, the accented tone is preceded by the unaccented one, so in measures having only one beat, the unaccented measure precedes the accented measure, and in order to ascertain which measure will receive the down beat, we have only to consider the measure in which the final cadence occurs (the last note or chord of a cadence usually falls on a strong beat) as an accented down beat, and then every other measure counting backwards from this measure will be an accented or down beat measure, and each alternate measure the unaccented beat.

Here follows an excerpt of four final measures selected from Beethoven's "Quartet, Op. 74 in E flat," which in the original is preceded by fourteen measures in a similar vein. Counting back the eighteen measures comprising the whole movement, we

(Continued on page 247)

The Piano as a Broadcasting Instrument

By Harvey Gaul

Mr Harvey Gaul, noted American organist and composer, is a native of New York City. After studies abroad he was active in New York and Cleveland, after which in 1910 he moved to Pittsburgh where he became identified with America's first radio station, KDKA, at the very beginning of the marvelous broadcasting development which has amazed the entire world. Thus his comments upon the subject become very significant.—Editorial Note.

RADIO is our national epidemic. There are just two kinds of people: those who twiddle dials and those who don't.

Three years ago it was claimed that the saturation point had been reached, that the peak-selling had been passed, but due to better programs and better artists there seems to be really no such thing as saturation.

Conditions for broadcasting have improved though they are nowhere near being perfect. Projection has been bettered and reception has become more sensitive.

That was not so many years ago when few great virtuosi would be found playing before a microphone, and while they have not all succumbed to "mike fever," still there are but a very few who will not today when asked.

One can recall when radio was in its infancy, little more than a decade ago, when Westinghouse and General Electric were in a perfect frenzy trying to solve the problems of audition. The writer was the first program arranger and manager at KDKA, and things were chaotic. We never knew just how to create effects and life was one long series of experiments. We never knew what instruments would register well and we tried everything from an ocarina to Hawaiian guitars. We were unable to regulate reception; there was constant "blasting" and almost every fortissimo top tone was a shriek. We had no such thing as a regulating switchboard and timbre and flavor were lost in dynamics.

That Much Abused Piano

OF THE MANY instruments we tried the piano was the worst. It sounded a glorified harpsichord. Do you remember the early phonograph recordings of the piano, how thin they were, how "yellow"? Well the radio was the same, even worse. In those days there was no magna vox, no controlled loud speaker to aid tone, and everything sounded like a miserable dance hall piano.

This has been all changed, and today the piano "receives" excellently. Of course there still are certain sections of its compass that do not receive well, more especially the extremes in pitch. The upper register is usually biting and shrill, while the lower end of the piano, particularly when [illegible], is mumbling through mumbling and grumbling. The middle registers, say from G below low C to G above high C, receive admirably and at any tempo or any volume. Overtones, half-tones, all are caught and all are controlled.

The Labors of Excellence

RADIO ENGINEERS have labored hard to perfect this reception, and mechanical devices have aided immeasurably. This had to be, as the piano is the backbone of the studio. It might not be the outstanding instrument in the orchestra, but it certainly is the feature in every duo, trio, and ensemble. The radio piano has not changed a whit; it is still the same Steinway, Mason & Hamlin, Baldwin or other standard make that it was the day the studio was set up, but the adjustment, arrangement and reception have altered.

In the old days we used to place a microphone right along side of the piano, thus heard fully catching every bit of vibration and jangle, and you know what amazing effects are produced when the strings are whirring fortissimo. Today the microphones are placed at the farther end of the studio from five to ten feet away from the piano and the result is complete, well rounded tone, not merely over emphasized accents. Then there is a man at the regulation board, looking down through a glass window, and he controls the reception. No longer does one hear nothing but stressed see-saw; there is a perfect tonal blending.

Is it any wonder that virtuosi no longer look askance at radio performance? Is it any wonder that they are willing to think of their unlimited and unseen audience and to play their best programs? As time goes on we shall hear Ernest Hutcheson, Horowitz, Gieseking and all the hierarchy of great names, and we will get their "New York programs" on the "road programs," or "commercial programs," so often relayed over the chain stations.

The Radio Début

A WHOLE new generation has sprung up since the dawn of radio, and quite naturally every good player wishes to be heard over the air. While commercial hours have pretty well filled the schedule, still there are fragments left open, fifteen minute and thirty minute stretches that have to be filled in. Those fifteen minute periods offer opportunity to the aspiring player. If one has anything to say it can be said in a quarter of an hour, and it is surprising how much ground can be covered in such a period.

For the new player making his radio debut a word of advice may not be out of order. Be sure of your program because you are sure to get "buck fever" or "mike nerves," as they are sometimes called. It is absolutely impossible to be nonchalant at a première and that innocent looking little tin can suddenly seems like the muzzle of a cannon.

You sit there strumming at the piano, looking at the "mike" and you are aware that within two or three minutes it will pick up every sound and send it out to the four corners of the earth. The more you think of it, the more fidgety you get. Studio heebie-jeebies is no new thing, as every radio manager and announcer can tell you.

Of course after once you have done the trick you are more or less immune to mike fright, but we have never yet seen a radio performer who was not conscious and fidgety when the announcer starts, "Good evening ladies and gentlemen of our radio audience, we now have the pleasure of listening to John Smith in a half hour of piano music," and that half second intervening between his announcement and the first note seems like eternity.

Be Prepared!

BE SURE of your program, know what you are going to do. If possible go down to the studio ahead of time and try out the piano. The action may be stiffer than that to which you are accustomed; the tone may not be as sonorous. Try it out.

Another reason you should try out the studio piano is the studio. Perhaps you are accustomed to playing in a live hall, a resonant chamber, but, once you get within a radio studio all is different. Here is an absolutely dead room, a lethal chamber hung with absorbing drapes. There is no life acoustically; all is changed and nothing is picked up by the microphone but the instrument itself. You will be surprised how this will work on the nerves: no tone bounding back, no resilience, nothing but the click of the keys (sometimes the squeak of the pedal) and the sound of the strings.

Speaking of the pedal, be sure to know how you are going to manipulate the damper pedal. The effect which pleased at home may be quite wasted in the studio. Use the sustaining pedal but do not abuse it, because if this is done there will be only blurred tone and repeated [illegible].

Staccato is to be desired, but *sforzando staccato* is to be shunned at any great length, and for the simple reason that it "barks." Color the tone as much as possible, shade your scales and arpeggi. If there are left hand octave passages do not try to thunder them all. Keep a tonal balance, build logically, and that means with both hands, not a sudden thump in the left and a neglected right hand.

Pleasing the Audience

YOUNG PLAYERS fancy that a slow legato does not register well. That is where they are mistaken. *Andante* movements with a singing tone carry very well. Of course if it is a *grave* or an *adagio* and continues for any length of time then there is apt to be—oh, well, a lessening of fan mail.

Speed? All you wish of it. Digital virtuosity is well received, but be sure it is clean. Remember that sloppy execution is picked up in precisely the same manner as clean cut playing. If you are messy and uncertain, some one up in the wilds of Canada is hearing *you*, just as surely as your mother in the next room or your teacher in the next state.

Every advanced pupil should play over the radio, precisely as he should make some of these aluminum recordings. He should have the experience and reaction. Above all he should be able to listen to himself and to diagnose his own interpretations—and there is nothing like derogatory fan mail to help him in that diagnosis.

What to Play

MANY YOUNG PLAYERS write in to ask "What is suitable for radio?" The answer might be, "Anything that is well played." Yet that is not quite the case. For instance, any composition requiring fifteen minutes never should be permitted. Five minutes per work is sufficient. Remember you are not a visible personality, only an audible one, and there is nothing for your unseen audience to witness.

There are certain types of composition that do not register any too well through the microphone: the Bach suites, the Bach fugue transcriptions, or the "Well Tempered Clavichord." They are not at all thrilling over the air. Complete Beethoven sonatas, even the most singing, fail to sustain interest. One reason is that they are too long, and another they are too repetitive. Allegros and Rondos are just so many fast irritations. If you must play Beethoven on your program, include the andantes, the cantabiles, the scherzos, but omit the finales.

Mozart comes more or less in the same category; [illegible] rigor, too many returns and very often marvel as Wolfgang Amadeus sounds only like an etude when "put on the ether." Chopin is invariably good. He is colorful, rich in dynamics, ranging in tone, and from nocturne to polonaise he registers well. Particularly effective are the preludes and the mazurkas. Much the same is true of the rest of the romantic school. Starting with Schubert and on through Mendelssohn and Schumann, one finds much in their works that makes for radio playing.

Perhaps the most popular composer after Chopin is Liszt, and from the "Liebestraum" to the rhapsodies he is a welcomed writer. One reason for this is the gamut of color in which *fortissimi* grew and grew and are offset with haunting cantabile. Bravura passages hold interest where there is an uneven performer and Liszt is nothing if not bravura. Brahms comes off a poor second and chiefly because he is [illegible]. Only occasionally do his ballades and Hungarian Dances find favor. Then again Brahms is slightly attenuated for radio work.

The Russian school finds immediate attention particularly Rachmaninoff, Tschaikowsky, Rimsky-Korsakoff, César Cui, Borodin and the golden galaxy of newer Muscovites—Stravinsky, Rebikoff, Gretchaninoff, Glière, Vassilenko, Medtner and Scriabin. Scriabin reminds us that the modernists are and the so-called futurists all are having their little day at the radio sun. It is surprising how well Prokofieff is received—and he does not sound like a mistake either, that is, if he is well played.

As for the older modernists (silly term) Schönberg is sure fire, Erik Satie scores; and, as for Maurice Ravel and Claude Achilles Debussy, they are almost conventional in acceptability. We have helped to arrange whole programs of Debussy for radio and they have never failed to elicit response. That is particularly true of such ineffable bits as *The Garden in the Rain*, *The Sunken Cathedral* and the numerous short morceaux such as *The Maid With The Flaxen Hair*. When preparing a program for radio and it needs brightening up, by all means consider Debussy. You will find his *Arabesque* will act like a tonic in any group and will touch up a whole program.

And There Are Others

IN THIS RESPECT Cyril Scott is to be considered. He, too, comes off very well over the air. His piquant harmonies, luxuriant melodic lines, extravagant dynamic ranges, *glissandi* and the like never fail to prove acceptable. With Cyril Scott is his energetic Australian cousin, Percy Grainger, and *Molly on the Shore* and *Handel in the Strand* are both healthy streaks to put in a program. As for *Country Gardens* and the *County Derry Tune* they are almost studio standbys.

Other ... the ... the Spanish school ... Granados, the singing ... and lastly the thrilling De Falla with his roaring studies, particularly ... as the *Ritual Fire Dance*. There is much to be said for the colorful Spanish school, and life is one of a fine ... with them.

If you wish to do the greatest service (that being Boy Scoutish) look through the American catalogue, not of Tin-pan Alley, but of our serious composers, our own Griffes and writers of that ilk. Take ... Emerson Whithorne (you may pass by George Antheil), Leo Ornstein, Louis Gruenberg, Bainbridge Crist, Thurlow Lieurance and John Alden Carpenter. You will find much in the American list to merit attention and you will be doing creditable work to stress native compositions.

Your Microphone an Audience

IN CONCLUSION one should build a program for radio precisely as it is constructed for straight concert use, namely to hold interest. Choose works that contrast in school, mood and tenderness; and whether it is a half hour period or a fifteen minute fragment, never grow tedious.

In the beginning is now and ever shall be *Tone* and on "the ether" as at the studio tone is everything. Never force your instrument so that it becomes unmusical (and the piano can be most unmusical at times) and never push it beyond its ... but a ... glass. Try ... does a vocalist ... who discloses ... plush ... extreme right ... the soggy lower ... otherwise pin ...

If you wish ... fashion ... right ... sensitive ... only be ... your fastest ... will carry ... do not be afraid ... rousing ... but resist it at impulse to smash and stroll again as threatens the puddles.

Radio stations are growing more numerous and, while a few years ago only cities of the first and second class had sending studios, now you will find them in ...

Wheeling, West Virginia ... Pennsylvania and ... Maine to ... will need both ... and ... good ... There ... always ... the ... for ... and ... the musician the ...

... your program, forget about your audience, pay slight attention to ... and play within the limits of the microphone. The night you make your radio début, pray with gods there that there may be no static, and you will have an exciting premiere. As for the ... well, you will be surprised.

Modern Tendencies in Music

By Eugenio Pirani

EVERYBODY who attends operas and concerts notices with regret symptoms of decadence in modern music. The composers seek new forms of art, but, in their effort, they do not succeed in combining art ... with beauty.

A ... young composer who submitted his work for judgment ... There is ... music much which ... and much which is beautiful but ... beautiful and the beautiful ...

The ... elements of tonal art ... rhythm and homogeneity ... in the modern concoctions, ... distorted or totally obliterated.

Those Fundamentals

MELODY, if there is any, is generally ... so elusive or befogged that ... directly ... grasp it. Harmony ... from being harmonious is discordant, cacophonic and earsplitting. It is tonal ... not built around a fundamental key but wanders restlessly and rushes through all tonalities without logical consequence. Hence the word "atonal" which means without a tonality. The signature of sharps and flats at the beginning or in the middle of a composition are discarded. Accidentals are put before the note every time they are needed. Rhythm is little by little disappearing.

Modern composers strive to avoid groups and periods. Some go so far as to dispense with bars and write shapeless sequences of notes. It goes without saying that all the classical forms of composition consecrated by the great masters, like *fugue*, *sonata* and *symphony* are considered obsolete and thrown to the rubbish heap.

What remains of our divine art? Nothing but a faded, distorted image which gives to nobody pleasure, inspiration nor elevation as music should.

It is depressing indeed to see audiences victimized by such musical abortions yet endeavoring to make a friendly face, although in their hearts they are only wishing for the final chord which may put an end to their sufferings.

The Super Conservative

WHY DO they disguise their feelings? Because they fear to be considered as old fashioned as those who do not appreciate progress in art. Similar is the case with many critics who find these lucubrations distasteful. But since they will not expose themselves to the reproach of hampering free development of art and do not dare to give vent to their sincere feelings they write in an ambiguous neutral way. However if one is able to read between the lines he can easily discover that under the diplomatic polite language real dislike and antipathy are hidden.

I am even skeptical about the sincerity of the hypermodern composers. They seek mostly to be exceptional and unprecedented or to attract public attention through their queer antics.

Attention At Least

IT REMINDS me of a painter who exhibited as a picture of a blue cow seen from the rear end, simply a long tail, two hind legs and two horns at the top. He asked me how I liked his picture and, being ... with him, I told him that I found it absurd and ludicrous.

"You are quite right," he said, "I shall confess to you that I do not like it myself. But, my dear, people will be shocked at it. They will criticize it. They will denounce me ... They will call me all kind of names. But, at least they will say something—not ignore me, as they would have done had I painted cows as they look in nature."

Everyone who went to the exhibition laughed, protested, was scandalized about the picture. All the papers piled ... abuse and condemnation upon the artist. That is just what he drived at. He soon became famous.

Most of the modern composers have probably the same aim in view.

Without entirely deprecating some reasonable concessions to modern tendencies, my modest opinion is that, without the integral elements of music, namely *beautiful melody*, *true harmony*, *rhythm* and *tonality*, music is unthinkable. It is not music at all.

Saving for Music Study

An old, established Savings Bank of Philadelphia, the Beneficial Saving Fund, has used the advertisement which parallels this article, as a means of stimulating probable patrons to start new accounts, and this advertisement has been displayed in daily newspapers of the widest circulation.

From the business standpoint, as well as from the psychological angle, this is both a keen and a shrewd move; because there is no more powerful inspiration to save than that of providing the wherewithal to further the highest interests of those we love.

Let us hope that other prudent banking institutions, in all parts of the country, will see the wisdom of this very sensible and clever advertising venture and follow it with similarly illustrated statements.

The copy for this advertisement was designed and prepared by the well known advertising agency, the Richard Foley Company.

An Evening with Ethelbert Nevin

By Elizabeth S. Rice

This may be given either as a Lecture or as a Pupils' Recital with the mentioned numbers included or with selections made from any of the lists given

OCCASIONALLY there appears in the artist world a figure whose contribution exceeds in actual significance any immediate popularity it may achieve. This value becomes apparent only when viewed in the perspective of time. So looking back thirty years we find the work of Ethelbert Nevin important in American music, not only because he gave us melodies that every one enjoys but also because he definitely bettered the standing of American music.

Mr. Nevin was born in Pennsylvania, during the Civil War. His forebears were of sturdy American stock, active and prominent in public affairs from early colonial days. His father was an eminent journalist and among his lesser writings are a number of poems one of which Ethelbert later set to music, as the song *Sleeping and Dreaming*.

Ethelbert Nevin's mother was a cultivated musician. The first grand piano ever taken across the Alleghenies was brought for her to the Nevin family home near Pittsburgh. This home, "Vineacre," had a lasting influence on all the children. There were eight, and Ethelbert was the fifth. All of his life *there* was his home. Even after his own family was established they never put down strong roots anywhere else. Rather they made a home wherever they happened to stay and dismantled it very casually.

Among his later writings is a set of songs called "Songs from Vineacre."

> Among them are *A Necklace of Love*, *The Dreammaker Man*, *Sleeping and Dreaming*, *Ein Liedchen*, *My Dearie*, *The Nightingale's Song*, *La Lune Blanche* and *Ein Feldeinsamkeit*.
> It would be well to speak of the style of writing (that is "the ... strophic song form") as a preface to using one of these songs.

A Precocious Talent

VERY EARLY Ethelbert Nevin evidenced considerable musical talent. He sang the small songs of the period and played simple accompaniments. When he was eleven he composed a dance for his little sister. It was published as "The Lillian Polka" by Bertie Nevin, aged eleven.

Shortly after this the family went abroad for a year and Ethelbert studied piano and composition and heard operas in the German cities. Also he sang in the surpliced choir of the Episcopal Church in Rome where his cousin was rector. His voice is reported to have been exceptionally beautiful and he wanted and expected to sing all his life, but after his voice changed he was never able to use it except for informal singing.

Perhaps he himself scarcely understood how profound an effect this had on his writing. Singing with him was as instinctive as breathing, an essential expression.

His melodies, even for piano, are entirely vocal. He thought in terms of song. Such a number, for instance, as "At Home" is essentially a song without words. His composition, and later his Wagner coaching and lectures, provided an outlet, but as a sublimation rather than a satisfaction.

He Chooses a Career

HIS DETERMINATION to undertake a musical career seems to date from this time but there was no serious consideration of it until the end of his first year in college. Then the idea met with general disfavor. The Nevin family, though broad-minded, shared the common prejudice of the period against adopting music except avocationally. Accordingly Ethelbert undertook work in the offices of the Pennsylvania Railroad but three months later he came again to his father and begged "Let me be poor all my life and be a musician." For an American gentleman to take such a step was important and unusual at that time. Popular attitude regarded the professional musician as something quite alien. A little to be pitied and a little scorned.

Nevin went to Boston and for two years worked ten or twelve hours a day at his piano and writing table, thus driving his always frail body far beyond his strength. He played conspicuously well in a number of concerts, wrote a little, learned to speak German, and somehow found time to teach a class of children in one of the Mission Schools. Always he regarded children quite seriously as individuals rather than youngsters. He treated them wholeheartedly as friends. Most of his best teaching was done in the instructing of children. Many of his songs are about them and for them.

> Sing ... songs for ... *I Once Had a Sweet Little Doll, Dears*, *In Winter I Get Up at Night* and *Little Boy Blue*.

Foreign Recognition

AFTER Boston, Nevin went to Berlin. There he studied with Klindworth and von Bülow, master teachers of their generation. These men, exacting stern aloof, were formidable to all aspiring students, certainly to so sensitive a lad as young Nevin. His first lessons were ordeals. But the training performed an important service for him. He learned to evaluate himself and his work soundly. He made such progress that he completed the three years' course and was graduated with highest honors in two years, the only student, American or otherwise, to accomplish such a thing.

During his second year in Berlin he became engaged to Miss Anne Paul of Pittsburgh. She was a childhood friend and his only sweetheart. His devotion to her throughout his life amounted to adoration ... during the ... of his second year in Berlin he received a cablegram that she and her sister were ... to Europe for a visit; he told his mother that he did not sleep all night but ... writing a song. He did not say what the song was and Mrs. Nevin knew ... never told. He wrote a number of songs and dedicated them to her. An especially lovely one is *To Anne*.

After his graduation, Nevin went with the Misses Paul and their father to various German cities for the opera festivals. German opera fascinated Nevin and under Klindworth, who was an authority and who had transcribed for piano the whole Wagner "Ring Cycle," Nevin spent long hours in securing detailed information about them, so that later he was recognized as a valuable coach of their roles.

In the fall he returned to America and began his work, establishing himself after a single Pittsburgh recital, in Boston. He did some teaching, played a few concerts and worked hard at his writing.

Fortune Deigns to Smile

ABOUT THE TIME of his marriage in the following year he submitted for publication a group of twenty numbers. Various publishers refused it, because the contents included songs, piano solos and choruses, but at last the Boston Music Company, a new organization, undertook it. If for only one number, it will always be beloved. The Sketch Book contained *Oh That We Two Were Maying*.

> The duet arrangement of this song is effective. If the solo is used, attention should be called to the writing of the second voice into the accompaniment.

Nevin now began to include a group of his own songs in his recital programs, using a singer, whilst he himself played the accompaniment and piano solos. He also took a church organ in Quincy, Massachusetts, and had a thoroughly good time doing amazingly beautiful things with a choir of two hundred children. A little son and daughter came to join the family. There were concerts and lessons, some sad illnesses, and much skating over very thin ice financially.

Then *Narcissus* was published. It was played from the Klondike to Cairo on every kind of instrument by all sorts of people. Boys whistled it on the street, artists played it in smart salons. It literally swept the world. The name of an American composer *writing and publishing his music in America* became famous in Europe. The achievement marks a milepost in American Musical History.

> *Narcissus* is so well known that if time is limited it might be well to omit the playing in favor of less familiar numbers.

Amazingly, Nevin was upset by the popularity of what he always considered a trivial composition. He had a horror of becoming what he called a "Parlor lapdog musician." So the concerts were halted and the Nevins went abroad.

Fertile Years

IT WAS in Paris that year that Nevin gave what he called his "Wagner Evenings"—really a lecture recital. It was

(Continued on page 256)

ETHELBERT NEVIN

The Passing of a Great Diva

ON FEBRUARY 6 1909, the writer then a "cub" musical journalist, went to the old Savoy Hotel at Fifth Avenue and Fifty-ninth Street in New York, to induce Mme Sembrich to give him an interview upon singing. He remembers that the large room was so crowded with flowers that it was difficult to enter. The reason was that on the previous night Mme Sembrich had said a tremendous and affecting good-bye to her operatic career at the Metropolitan. She was then fifty one and, from the condition of her voice when she sang for the writer that morning, she might have gone on singing for at least another decade. (Once in Paris your editor heard the one time luminous prima donna, Marie Rôze, then seventy two, sing at the Trocadero and sing in such a way that she deserved all of the spontaneous applause she received.)

After waiting some time in Sembrich's flower deluged sitting room, the great singer burst through the blossoms like the golden stamen in the heart of a rose. Thrilled by the reception she had received on the previous night she seemed to gleam with joy. Her graciousness, which was such a great part of her charm, was overwhelming to an admiring young man. Small wonder that traffic was blocked in front of St. Patrick's Cathedral on Fifth Avenue when vast, loving crowds recently came to pay the last solemn tribute to the famous artist buried in mountains of flowers.

MARCELLA SEMBRICH

Prakseda Marcelline Kochanska, known to the world as Marcella Sembrich (her mother's name) was born at Wisniewczyk, Galicia (Austria, now Poland), on February 15 1858. Her father, a musician, taught her violin and piano and she acquired virtuoso skill on both instruments. At the age of eleven she went to study at the Lemberg Conservatory, where she studied piano with William Stengel and violin with Brustermann. At the age of sixteen she appeared before Liszt, playing one of his rhapsodies on the piano a difficult fantasia by Wieniawski on the violin, and then she sang a coloratura aria. The remarkable thing was that she had never had a vocal lesson. Liszt proclaimed that she had the voice of an angel and advised her to give her time to singing. She then studied with Viktor Rokitansky and later with Lamperti in Milan. She made her debut in 1877, at Athens, as *Elvira* in Bellini's "I Puritani."

Triumph followed triumph—at Vienna, Dresden, London, Paris, Berlin, Stockholm, Madrid, St. Petersburg—everywhere.

Her American debut came as early as October 24 1883, over fifty one years ago. Later, America was to become her home, where she was to be one of the finest artistic friends of the country of her adoption. Racially, she was always and everlastingly a Pole as the writer well learned when he once attempted to pay her a sizable fee for writing a solicited article upon the music of Poland. The proud and bitter scorn with which she returned the fee for an article about her native land was such that it was a long time before we were admitted again to the good graces of the operatic queen. It was an error of inexperience and we deserved our reproof and punishment.

Upon the occasion of our first meeting with Sembrich in her rococo salon at the quaint old Savoy Hotel she expressed herself freely upon important vocal principles which are carefully preserved in "Great Singers on the Art of Singing" from which the following quotation, containing most valuable advice to young students, is taken.

But when I say that everyone who possesses a voice should learn to sing I do not by any means wish to convey the idea that anyone who desires may become a great singer. That is a privilege that is given to but a very few fortunate people. So many things go together to make a great singer that the one who gives advice should be very circumspect in encouraging young people to undertake a professional career—especially an operatic career. Giving advice under any conditions is often thankless. I have been appealed to by hundreds of girls who have wanted me to hear them sing. I have always told them what seemed to me the truth but I have been so dismayed at the manner in which this has been received that I now hesitate greatly before hearing aspiring singers.

It is the same way with the teachers. I know that some teachers are blamed for taking voiceless pupils, but the pupils are more often to blame than the teacher. I have known pupils who have been discouraged by several good teachers to persist until they finally found a teacher who would take them.

"Most teachers are conscientious—often too conscientious for their pocketbooks. If a representative teacher or a prominent singer advises you not to attempt a public career you should thank him as he is doubtless trying to save you from years of miserable failure. It is a very serious matter for the pupil and one that should be given almost sacred consideration by those who have the pupil's welfare at heart.

"Wise, indeed, is the young singer who can so estimate her talents that she will start along the right path. There are many positions which are desirable and laudable which can be ably filled by competent singers. If you have limitations which will prevent your ever reaching that will-o the-wisp known as "fame," do not waste money trying to achieve what is obviously out of your reach.

If you can fill the position of soloist in a small choir creditably, do so and be contented. Don't aspire for operatic heights if you are hopelessly shackled by a lack of natural qualifications.

It is a serious error to start vocal instruction too early. I do not believe that the girl's musical education should commence earlier than at the age of sixteen. It is true that in the cases of some very healthy girls no very great damage may be done, but it is a risk I certainly would not advise.

"Much money and time are wasted upon voice training of girls under the age of sixteen. If the girl is destined for a great career, she will have the comprehension, the grasp, the insight that will lead her to learn very rapidly. Some people can take in the whole meaning of a picture at a glance others are obliged to regard the picture for hours to see the same points of artistic interest. Quick comprehension is a great asset, and the girl who is of the right sort will lose nothing by waiting until she reaches the above age.

Ambition faithfulness to ideals, and energy are the only hopes left open to the singer who is not gifted with a wonderfully beautiful natural voice. It is true that some singers of great intelligence and great energy have been able to achieve wide fame with natural voices that under other conditions would attract only local notice. These singers deserve great credit for their efforts.

While the training of the voice may be deferred to the age of sixteen, the early years should be by no means wasted.

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Cultivating a Dependable Memory

By the distinguished teacher, composer and accompanist

FRANK LA FORGE

THEIR PUPILS HAVE EARNED MILLIONS

Sometimes a question arises as to whether Music as a livelihood is a practical and profitable venture. There have been numerous teachers from Garcia and Liszt to the present day, whose pupils have earned millions and millions of dollars. For instance Mr La Forge can offer one of his pupils, Lawrence Tibbett as an instance of an artist whose annual income is a small fortune.

CAN ANYONE have a dependable memory? Yes, provided the person is of sound and healthy mind. And also provided the person is prepared to work intelligently for the desired result. That there are people with so called poor memories is usually due to lack of interest in the subject to be retained and a corresponding lack of sustained exercise of the retentive faculty.

As an illustration you remember the day and date your vacation begins. Why? Because you are vitally interested. It is the apotheosis of everything desirable, and you have been looking forward to it almost every day marking it on the calendar going over it in your mind.

On the other hand, you are liable to forget a date two weeks hence, with the dentist because that date calls up unpleasant associations. Your interest and emotions are not aroused and subconsciously you are repelled. So that date has less chance of lingering in your memory. With people who have good, or even phenomenal memories interest and continuous exercise of the retentive faculty are invariably concomitantly present. Memory is like a muscle—it develops with use.

Rising to Requirements

THROUGH MY TEACHING experience I have come in contact with a large number of artists and students. I recall that when Lawrence Tibbett's first big chance came, it depended on whether he could learn an entire new role in an opera in a little less than three days. And such instances are not uncommon. Some of these people when they first came to me complained of poor memories but they invariably succeeded in overcoming that handicap.

It sometimes happens that a person with a slow but retentive mind will have a slight advantage over a person with quick though insecure memory. But memory is a faculty we all have and it can be strengthened by intelligent use. In fact there is no valid excuse for a poor memory unless it be fear of forgetting which will be taken up later.

Memory Classifications

IN ALL of its ramifications, memory is a complicated process to explain but its application is simple. As we learned in school, we receive impressions through five channels hearing, sight touch taste and smell. In music memorizing only the first three are involved and let us see in what ways.

1 Eye—This method implies recalling the printed notes as they appear on the page—reading from the mind's eye so to speak. If you are eye minded, as the psychologists say if you can glance at a store window pass on and recall in detail what you saw therein, for example—this method may be of some use to you. But it is not advisable to depend upon this solely since at best it is unreliable.

A very talented pupil was once playing a piece at a studio recital and left out a complete section. After the recital I questioned him as to his method of memorizing and found that he visualized music by the page, one of which slipped his memory. But after he learned to memorize through the ear he had no further trouble.

2 Touch—Our fingers on the piano accustom themselves to certain positions in playing chords, arpeggios scales and the like. In going over a piece we remember certain positions of fingers on notes all of which implies touch memory. This method is useful in conjunction with the ear although it too is not to be relied upon exclusively.

3 Ear—This memory implies hearing the music inwardly in its form, structure and content, being aware of the melody and its accompanying harmony the rhythm, modulation progressions and the like. I consider the ear memory by far the most effective for our purpose.

Since we are trying to divorce ourselves from the printed notes, why should we try to recall them visually? What are notes anyway? Simply stenographic symbols dots and dashes on white paper by means of which musical ideas are transmitted from one mind to another. They are the outward and visible signs of an inward and spiritual grace, to quote the Prayer Book. They are, in themselves, not even music and without the medium of an interpreter they would remain forever cold and lifeless.

Hear Music Not the Symbols

TOO MUCH EMPHASIS on these outward symbols of music is not to be advised. Music is not an art for the eye but for the ear and quite often the fact is lost to the mind in wrestling with labyrinthian stretches of notes.

For some time it was thought that a pupil who played by ear should be told that he was doing something reprehensible and wrong and that the practice should be discouraged without delay. I have had many pupils come to me with this belief. One in particular, who had a natural ear for music which was, however atrophied for lack of use because she had been told never to do anything by ear. When I explained the utter falsity of this idea she was tremendously relieved and began at once to give her talent the development it deserved.

When one can sit down at the piano and play a piece after having heard it played, it is an indication that he has music in his soul that he is favored of the gods and why this priceless tendency should be discouraged is beyond me.

FRANK LA FORGE AND HIS PUPIL LAWRENCE TIBBETT

Mozart and the Miserere

MOST OF the really phenomenal memories in music have been exceptions that of Mozart for instance. The story goes that as a child Mozart was taken to hear Gregorio Allegri's *Miserere* sung by the Pope's choir in the Sistine Chapel. This sacred masterpiece was jealously guarded and none of the singers on pain of excommunication, was allowed to copy a single part." Constance Mozart relates "Young Mozart was overcome by the beauty of the music, and a few nights later his father awoke to find the lad asleep at his desk and beside him the entire score of the *Miserere* which he had correctly written down from memory. The music was no longer a secret for the wonderful musician's brain had recorded every note." Here again we have an instance of intense interest united to musical reflections and ear memory.

Music Heard Not Seen

AS MUSIC then is an art primarily for the ear does it not seem reasonable that the ear should receive the greatest amount of attention and the most training? Nature is kind. Each of our faculties is capable of almost unlimited development. If we set out to develop our ear memory, I will respond.

I have a repertoire of five thousand songs words and music committed to memory but this number does not seem excessively large to me. Nor do I consider that I have reached my limit. In fact, I have found that the more I memorize the greater capacity I have for retention.

The same applies to sight reading. If you cultivate your sight reading ability you should become a good reader eventually but if you do it at the neglect of your ear memory that faculty will remain dormant from lack of use and become unreliable. This does not imply that one should disregard sight reading but that one should also cultivate the ear memory.

It was quite by accident that I happened to play accompaniments without music. I had been rehearsing with Mme Gadski, prior to her appearance in Carnegie Hall New York, December 1906 on which occasion I made my professional début as an accompanist. Mme Gadski's husband remarked during the rehearsal that since I did not look at my notes, why not play at the concert without music. I replied that it was not being done but upon thinking it over came to the conclusion that I might as well try it as an experiment. I did and have been playing without notes ever since.

Exit the Page Turner

AN AMUSING INCIDENT occurred when I was playing for Mme. Sembrich in the Berlin Philharmonie. At the time scheduled for the concert, a man appeared behind the scenes saying he was the page turner. I told him that since I used no notes I would not need his services. Thinking I did not understand, he repeated himself and followed me on the stage. When he saw no music in evidence anywhere he beat a hasty retreat. Later in the wings the somewhat bewildered page turner told me he received three marks for such services as he usually rendered. I gave him that amount and told

[illegible] did. [illegible] more [illegible]

[illegible] up impressions [illegible] The problem [illegible] this [illegible] music.

In the mem[illegible] also have to [illegible] and much [illegible] tips [illegible] and to pets [illegible] no doubt [illegible] which was [illegible] the hard [illegible] any effort. [illegible]

Developing Ear Memory

ONE OF THE WAYS [illegible] from the [illegible] a Czerny study [illegible] I hear [illegible] B-[illegible] The [illegible] I may hear [illegible] first [illegible] did that [illegible] in the ear [illegible] normally [illegible] playing in the original key [illegible] however the student [illegible] able to play every scale [illegible] principal chords of that [illegible]

[illegible] be carried over into [illegible] songs and pieces [illegible] first in the original key [illegible] memory into near [illegible] keys. When your training has [illegible] stage you are on the way [illegible] memory of sizable proportions.

Copying [illegible] another aid to ear memory. Can you learn a piece and write out its melody and principal harmonies? Even [illegible] the notes, hear [illegible] them [illegible] while working, will help.

[illegible] Sembrich traces the beginning of her remarkable memory to a childhood [illegible] It seems that her father [illegible] scores of symphonies of Haydn and Mozart in his work. Since they were [illegible] his young daughter at the copying [illegible] part by part from the scores. [illegible] ten years old and the task [illegible] whole score was prodigious. [illegible] but [illegible] she became absorbed in the [illegible] the various [illegible] copied. It was [illegible]

The Propitious Start

THE FIRST STEPS in memorizing a piece are important and begin with the first study of it. The mind should be keenly alert, vigorous and not fatigued or listless. The piece should engage your interest, for interest acts like a convex lens, which draws the sun's rays together until they produce fire. Interest focuses the faculties on the spot, produces concen-

[illegible] and [illegible] appear [illegible] intelligent [illegible] ways to [illegible] be difficult [illegible] way of memorizing [illegible] to accomplish [illegible] every day [illegible] that it can be [illegible] in memorizing [illegible] a little work [illegible] refreshing that [illegible] Take a phrase at a time.

It is important that the first impressions engraved [illegible] photographic record should be absolutely correct as to notes, rhythm and [illegible] properties, because a mistake in these early stages becomes difficult to eradicate.

All Alike Must Watch

A FAMOUS singer who studied with [illegible] had acquired a wrong note in a fast passage in one of her songs. Although I pointed it out to her repeatedly she was unable to break the habit she had formed. After several years she again took up the song and I thought that this was the opportunity to correct the false note. Not so. The note was still there after that length of time, and I suspect it will remain there the remainder of her life.

So it is most important to play a piece correctly at the very outset. Then with each repetition try to hear the piece mentally, to hear its melody, its harmony and to feel its rhythm. Go away from the piano and play it over in your mind, playing it perfectly in every detail. If you cannot hear the melody until [illegible] play it over [illegible] If you [illegible] feel the rhythm, beat it out with your foot until it becomes ingrained in your consciousness. This program is not easy to follow but it marks the beginning of absolute independence from notes. After a while the piece gradually and unconsciously [illegible] your subconscious mind, becoming as a phonograph disc and playing itself over and over. At this stage you literally forget the notes as they appear on the page and acquire instead the substance of what stands back of them.

Retention Secrets

NOW MOST of the difficulties we experience after a piece has entered the subconscious are caused by interference of the conscious mind. We try to think a measure or a few notes ahead, which is almost invariably fatal. We wonder how the next phrase begins. We fear we will forget, and we do. If you think you are going to forget, that thought lodges in your mind, and the chances are excellent that you will forget. Banish all thoughts of forgetting and summon up in their stead confidence that you know the piece and can play it from beginning to end.

Memorizing after all need not be such a distinct and separate process, but it should take place during the study of a piece. After a student has thoroughly studied a piece, if he does not know it his retentive faculty is below par or the conscious mind erects sundry barriers such as have been described.

The Touch System

AFTER YOU KNOW a piece by heart, a good way to test the memory is to darken the room and play the piece. Here your tactile or touch sense comes into play. It may take you some time to find your way in the dark, but it is time well spent because it frees you from another bugbear—the necessity of looking at the keys. The pianist can develop the touch system just as the typist does. I took up this subject in detail in an article which

appeared [illegible] Briefly [illegible] and each [illegible] keys. [illegible] When [illegible] part of a [illegible] measure [illegible] able to [illegible] keys [illegible] can be found [illegible] Here again practice [illegible] develop marvelous memories. One [illegible] teachers. Josef Lhévinne [illegible] when I played a piece [illegible] for instance the seventeenth [illegible] the exact notes [illegible] some pianists [illegible] with them ever [illegible] impressions are thus [illegible]

From Which to Choose

OTHER AIDS [illegible] are some [illegible] hand separately [illegible] most [illegible] practice hands [illegible] sufficient. In one instance [illegible] unfortunate results. [illegible] artist [illegible] played a Bach fugue [illegible] his right [illegible] left. The effect was [illegible] not quite as Bach had intended. But the man had memorized each hand separately. [illegible] knew them [illegible]

Then [illegible] memorize backward [illegible]

[illegible] memorize yourself in the [illegible] poem backwards [illegible] letters backward, and see how [illegible] you to remember.

The Final Touch

THERE REMAINS but one final step to make the piece yours literally [illegible] long as you live. Mme. Sembrich has frequently told me that the songs [illegible] learned as a child never leave her although many of them [illegible] sung in years. Impressions are indelibly engraved on the child mind. That is why it is so important to teach children to memorize from the start.

As we grow older our minds lose some of their plasticity and it becomes necessary to use a little more effort in memorizing. Von Bülow said that a piece should be learned and forgotten seven times before it is fixed forever in the memory. As I interpret it, Von Bülow implied that after a piece is learned, it should be laid aside [illegible] Then it can be freshened, relearned and again brought into the light. After a [illegible] such procedure the piece becomes [illegible] life.

There are many of my song accompaniments that I do not need to rehearse before playing in a concert. They are so clearly a part of me that I feel equally at home with them in any key. This should be the final test in memorizing a piece of any length that is worth committing [illegible] is worth making yours for good.

Fifty Years Ago This Month

ADOLPH KULLAK, the distinguished music critic of Berlin and brother of Theodor Kullak the eminent pianoforte teacher and author of the famous "Octave Studies," wrote in THE ETUDE:

The medium must be perfect. Just as the most noble rhetorical genius does not suffice to make an orator if the tongue stutters badly or is incapable of speech in like manner neither the most extraordinary understanding of all composition nor the most luxuriant fancy suffices to make a pianist if the mechanism is faulty. The most imperceptible weakness blocks the perfected manifestation of the ideal. And neither the most tender trait of thought nor the most delicate and finest touches of feeling suffice when a hardened finger tip, a stiff joint, or an awkward motor plays an obstacle [illegible] realization [illegible] of that which is aimed to effect.

The mechanism is a material which must possess [illegible] liquidity and [illegible] thoroughly corresponding to the [illegible] spirit of the musical art. The slightest neglect leaves a hard spot, [illegible] a material which should be immaterial and [illegible] only affected by the soul [illegible] [illegible] where plastically shaping [illegible] Where mere understanding [illegible] and the fingers sluggishly move, the performance becomes a sort of physical [illegible] a characterless sphere between [illegible] and art [illegible] incomprehensible [illegible] deficient in beauty because of faulty proportions between [illegible] constituent parts.

"The [illegible] *great* [illegible] *of* [illegible] *is one external stimulus which arouses the* [illegible] *the desire and the potency to live* [illegible] *stone-deaf* [illegible] *of the* [illegible]" —William van de Wall.

Mission Mass Chimes

By ALLIS M. HUTCHINGS

MUSIC from this carillon wheel of six bells was not produced by any motor driven device. Old bell wheels like this one at Mission Inn, in Riverside, California, are still in existence at the San Juan Capistrano Mission and at the Santa Inés Mission. The bells [illegible] are attached to a wooden wheel rim which turns with a handle in a tripod frame.

In the Mission days of one hundred and fifty years ago the power was furnished by an Indian boy acolyte who [illegible] gently turned the wheel during the service conducted by the Franciscan priest. [illegible] wheel carillons are almost unknown outside of California and Mexico.

THE BELLS OF SAN JUAN CAPISTRANO

The Grand Tradition of Opera

By LÉON ROTHIER

CHEVALIER OF THE LEGION OF HONOR, PREMIER BASSO OF THE METROPOLITAN OPERA COMPANY

As Told to R. H. Wollstein

AN INTERVIEW SECURED EXPRESSLY FOR THE ETUDE

Mr. Rothier is today perhaps the last [illegible] *of the old school* [illegible] *the grand school of* [illegible] *Madame Rose Caron* [illegible] *He learned from* [illegible] *lessons* [illegible] *and studied* [illegible] *and traditions that* [illegible] *who* [illegible] *here* [illegible] *perhaps* [illegible] *thoughtful analysis of the essence of the Grand Style especially for* THE ETUDE.—Editor's Note.

* * *

A Décadent Art

THE GRAND STYLE in opera is fast disappearing from the boards in France as well as here. The various cosmopolitan companies offer a mixture of stage styles, a condition which is not improved by the current desire on the part of young singers to be stars and to develop "personality." In my youth stardom was not the goal; artistry was. And, like heaven, this beatific state needed a lifetime of striving and could then be entered only by grace and good works. And as for showing off personality—one might as well have appeared [illegible] *déshabillé!* Let me try to present [illegible] spirit of the grand days in the hope [illegible] perhaps a vision of musical times that were rich and great and true may induce a rebirth of zeal for these qualities. It is thirty-three years since I made my début. I have seen old faces and old traditions give place to new ones, yet I am hopeful enough to believe that the best of those days need not remain a memory to be sighed for. Human nature does not change much in one generation and what was achieved once can be achieved again, with proper zeal and guidance. If we would rebuild a Grand Style in opera, we must understand what it means.

LÉON ROTHIER, A LEADING BASSO OF THE METROPOLITAN OPERA COMPANY AS MEPHISTOPHELES IN GOUNOD'S "FAUST"

The High Calling of Priesthood

IN ONE WORD, the essence of the Grand Style consisted in reverence. We of the old school regarded the lyric stage not as a job but as a vocation. The stage itself was like the altar of a temple of art and we were the priests. Perhaps you think this sounds high flown. It states the actual truth. The indispensable element in our work was reverence—reverence for the spirit of the music, for the remotest shadings of interpretation, for elegance of deportment and style. These were as vital a part of our work as the production of tones; they clothed us as did our costumes.

This sense of reverence, though, like Shakespeare's quality of mercy, touched both him that gave and him that took. I mean by this not only that the young singers were prepared to approach their work in a reverent spirit but also that those who taught them were able, through personal experience, to pass on the great tradition.

Quite naturally I believe that the only suitable teacher of operatic training is one who has been through operatic routine himself. I have no confidence whatever in a singing teacher who is himself a pianist and who knows stage deportment only as a spectator. Yet many such a one does teach singing. In condemning this practice I am thinking solely of the ultimate welfare of the pupils. A teacher cannot merely indicate faults. He must know their remedy through *experience*.

No matter how clever and full of feeling a physician may be he cannot practice his profession without a diploma which certifies him to be a trained doctor. The same is true of lawyers and teachers in the public schools. Then why should we remain content to see vocal and dramatic teachers opening studios without personal training and experience in the sciences and arts they would profess?

Inadequate vocal training has spoiled more than one fine voice; and as for stage deportment from the standpoint of classic tradition, it is simply dying out. The young singers are not to blame. They are eager for training; they work tremendously hard. I see them about me, and I have an excellent opportunity to observe those youngsters who come to me for help (I love teaching and regret that my own career does not allow me more time for it). But willingness of spirit never yet made an artist; his training must be directed by people who know. A harassed stage manager stops in the middle of a rehearsal and cries, "Do this this way!" And the inexperienced young performer tries his best to imitate him without even realizing that to "do this" requires the coordination of ten or twelve different sets of muscles which must be trained separately and exercised exactly as the throat muscles are trained and exercised. And no one can teach these coordinations who has not been through them himself.

Studies in Deportment

I STUDIED stage deportment for nine years. For four years I was at the Paris Conservatoire of which, much later, And during the five years of my engagement at the Opéra Comique I went regularly to a Professeur de Maintien (professor of deportment) who had been an actor himself. Here before a wall of long mirrors I learned and practiced walking, bowing, turning around, passing before people, stopping short, standing still gracefully. I did not simply "do this." I learned how it must look, feel, what muscles must come into play and when. And always the standard of perfection was the fixed balance of the Greek statues. That too was the tradition of de Reszké's stage deportment. It was no haphazard affair. But the result was an ensemble of proportioned beauty. His arms, his legs, his whole body sang—and people watched and marveled.

In a word diction, motion, acting were not "studied" incidentally while preparing a role. They were—and properly should be—contributory arts, to be studied separately [illegible] their own sakes, so that [illegible] see a performance of [illegible] perfection without even [illegible] [illegible]

Another thing I have always done [illegible] learn the words of my roles separately, without music, like a spoken part for the stage. I never need the melody [illegible] help me to remember. As a matter of fact I always sing my performances [illegible] [illegible] studying the [illegible] I feel able to give a [illegible] [illegible]

Art That Submerges Self

THE SENSE of reverence for the grand tradition was [illegible] way we took [illegible] We were taught that [illegible] the footlights and there we [illegible] No returning to [illegible] bows and kisses [illegible] recognition [illegible] in the first stage box. We were characters in an opera. Our [illegible] characters. Applause [illegible] always [illegible] behind the footlights. [illegible] Say you later" glance!

Neither did we try to gain [illegible] publicity stunts. We wished [illegible] the artistic quality [illegible] considered poor taste [illegible] social favor. [illegible] himself as [illegible] a amusing curiosity. What powers he had must be projected from behind the footlights. Indeed he wished to be judged professionally just as a great doctor or lawyer or soldier is judged. He stood firmly on his artistic value.

Creative Ideals

AND WHAT then were the standards of artistic value? What made an artist great, in a day of greatness? Here again, the sum total of causes may be set forth in the one word reverence. We talked less about ways and means in those days and more about results, and the results had to be perfection in everything. We learned and practiced in studios; we stepped upon the stage conscious of the responsibility of upholding a tradition of perfection.

For one thing a flawless vocal equipment was taken for granted. I cannot imagine Plançon or Maurel worrying about tone production! Of course they had to learn it once, but so did they once have to learn how to talk! Our problems were those of interpretation, of shading, of musical and psychological values. And we could give our attention to these delicate details, because the groundwork on which they must rest was in solid good order.

Studio and Stage

OUR TRAINING was a matter of years. First came musicianship. The stars of the golden age were not merely singers. They were musicians who specialized in vocal work. You see the difference! They had behind them years of study of piano, violin, harmony, history

... the stage ... how to walk ... the body ... [illegible] ... Then ... own ... gue, ... furry- ... sed to ... full grand stage ... of all ... mastered ... the same way ... six years when we had ... [illegible] ... that we were allowed to mount ... so small a role that our names ... program ... That was ... and all that we had learned ... in the actual practical work.

I was a professional violinist before I ... becoming an opera singer. I had ... of course. Ours was a ... musical ... and my earliest memo... up with making music at ... I had a clear alto voice, ... at church ... for the duration of the ... gave me serious attention ... At twelve I was already ... and soon I was giving con... At eighteen I was playing with ... Orchestra. And there I might have remained had I not had an unconquerable love for the theater.

The Theater Claims Her Own

I WENT to play at the Comédie Française—that glory of France, the first governmentally endowed repertoire theatre of the world—and there I absorbed what I could of diction and style. Also I knew several actors and they would take me to dramatic classes at the Conservatoire, where I learned to recite. That is over thirty five years ago, and I still take delight in speaking the rolling alexandrine lines of Molière, Racine and Victor Hugo. The great actors Coquelin, de Féraudy and Mounet were active at the Conservatoire then, and they often remarked that I had a fine speaking voice. Then once a musical friend of my parents came to see us and I sang. Our friend repeated what the great actors had said—only he told me that what I had was a singing voice! Then and there I put my violin in second place and consulted a singing master. It was found that my voice was naturally true and correctly placed. I never had to learn how to sing. I sing as I speak. But there was much else for me to learn!

With the musicianship of the professional violinist behind me, I studied for four years at the Paris Conservatoire and learned acting from some of the greatest actors France has produced. We learned make up as an art. We had the liveliest discussions as to the actor's mission—does he become the part he plays or does he simply convey to his hearers the new personality through the control of voice and gestures.

The great Mounet, who honored me with his friendship, solved the problem for me by saying, "Men have killed one's father in order to play a parricide convincingly!"

Surely the actor's art lies in the conscious control of other people's emotions. The actor who becomes his part is a bad actor!

Of course at the time I was studying I was eager to learn things and facts and hints, but now at looking back it seems that the greatest thing I learned was how to think. And that is the greatest service that can be rendered to any young artist.

Initiate of the Temple

MY DEBUT came on October 1, 1899 at the Opéra Comique as Jupiter in Gounod's "Philemon et Baucis." And ever since I have worked to perfect an art which I strive to keep true to the grand tradition. In my thirty-three years on the stage I have never had a vacation. During all four seasons I work steadily, singing, learning, studying new parts. I have over one hundred and fifty roles, in five languages. I have sung many in three different tongues. I sang Wagner in French in Paris, in German in New York, and during the war I sang *King Mark* and *Gurnemanz* in English! I sang with Victor Maurel during the last performances he gave; the last words which Caruso ever sang were addressed to me. I had the honor to sing with Calvé, Plançon and de Reszke. It is greatest of the great age. And that is the age to which my heart belongs, for in addition to the actual musical wonder it accomplished it is an age that will forever go down in history as one which revered art.

I have one ambition—to be regarded not as a singer but as a musician. Singers, I regret to say, do not enjoy a very enviable reputation among musicians, for culture or thoughtfulness. It is said that they are content simply to sing. Surely there is no sensible reason why this need be so! (...) The exponents of the great vocal roles should be the first to emulate the sentiment of great thought. And they are. Young singers can well make it their mission to do so by careful study and a return to the spiritual reverence that used to exist. Rossini expressed his opinion of singers in the phrase "Cantare i colori" which is best translated as "Singing (professionally) means singing first." I should like to have proved to Maestro Rossini that he was wrong. Better still, I should like you youngsters to disprove it, today!

SELF TEST QUESTIONS ON MR. ROTHIER'S ARTICLE

1. *What is the error in "dummy of personality" on the stage?*
2. *What are the difficulties in teaching the "Grand Style" nowadays?*
3. *How were publicity stunts looked upon in the old days of opera?*
4. *In what power lies the actor's art?*
5. *How may singers increase their musicianliness?*

About Fifth Fingers, Ladies' Hands and Camels' Backs

By DAVID ALBERTO

THE SOLUTION of a matter as puzzling as why women pianists often play with wrists in a position suggestive of the hump of a dromedary and why men never play with their hands in a similar position might raise some curious points of discussion. Since both men and women study the same methods—the Leschetizky method, the Kullak method, the Mason method—and since many may study all of these methods and some may even include a number of other methods in an insatiable desire to attain to perfection, and since none of these methods advocates such a wrist position, the problem appears the more baffling.

It will shortly be discovered that herein lies the answer to this problem. High wrists so prevalent among women pianists are the result of following the same methods as those followed by men because these methods are almost without exception the result of men and for hands similar to the hands of men.

Sex Differences in Hands

THE ONE difference considered as characteristic of women's hands, is that they usually are smaller than those of men. Doubtless this simulation of the look of that noble beast so often called "the ship of the desert" is due in part to small hand, but playing with elevated wrist has ... [illegible] ... elegance and beauty. Besides, the executing of an adequate technic with such wrists is not so easy, especially over a passage of octaves.

Another and equal anatomical difference discovered by the writer is believed to be the principal cause of the elevated wrist. Plate 1 shows a female hand. It will be observed that the tip of the fifth finger does not reach even to the last joint of the fourth finger. Plate 2 shows a male hand with the fifth finger extending beyond the last joint of the fourth finger. Both pictures are those of what the writer has learned to regard as average hands.

Considerable variations exist, however. Female hands with fifth fingers sufficiently long to reach to the joint of the fourth are frequently found as are male hands with the fifth finger so short as to extend only to this same joint. Female hands with fifth fingers extending beyond the last joint of the fourth are rare, as are those of male hands with fifth fingers that do not reach to this joint.

Cause—Effect

OF EVEN MORE value in realizing the results of this variation in finger length is the manner so often employed by girls of striking an octave with the thumb and fourth finger. Boys seldom ever play such fingering, since the additional length of the fifth ... [illegible] ... is less. Thus physiology determines technic.

To determine the length of one's fingers the hand should be open and pressed firmly upon a table.

Doubtless it will occur to the reader that this slight deviation in finger lengths can hardly be the cause of the variation in wrist position. However, if one considers the difficulty experienced in striking with the fifth finger and adds to this the fact that the recommended hand position is such as to make the movement even more difficult, it is conceivable why some compensating medium (the elevated wrist) eventually appears to act as a finger lengthening under improper conditions.

Assisting Nature

SINCE THIS CONDITION was first recognized some five years ago, the writer has come upon two helpful means of assisting those having short fifth fingers. Plate 3 shows an exercise in which the three fingers are held straight while attempting to touch the palm with the end of the fifth finger. Do not get discouraged even though you are unable to touch the palm; the exercise will give the finger a certain freedom never before experienced!

The second suggestion is that the hands be held with the wrists turned slightly outward in such manner as to bring the top knuckles of the fifth fingers over the keys. This will compensate for the short... [illegible] ... necessity of expending part of the length of the finger in reaching out for the key. However, before this turning of the wrist can prove of any great assistance the finger must learn to strike in a more perpendicular position. To acquire this ability the exercise shown in Plate 3 will prove of great value.

Nature in Jovial Mood

THE STUDENT must realize that the extent of the turning of the wrist varies as the hands move away from the body. While playing in the middle register very little turning of the hand will be needed, but this is necessarily increased as the right hand ascends and as the left hand descends. A good rule is to keep the hands at all times in such position that an imaginary line running across the top knuckles of the four fingers is parallel with a line formed by the edge of the keys.

The reading of such a technical article may well warrant a quip of compensating humor at its close, and the reader may find such relief in discovering that in the same individuals the fifth finger of one hand may be as short as that ascribed to the normal female hand, whereas the other of the other hand is as long as that which has been termed the normal fifth finger. Close observation will disclose such tendencies and may lead to some interesting discoveries.

PLATE 1 PLATE 2

Helping the Parent to Help the Pupil Practice

By HOPE KAMMERER

AUTHOR OF "FIRST PERIOD AT THE PIANO"

IN THE LAST April ETUDE the attitude of the parent towards the piano lesson was discussed. Let us now consider how the teacher can best cooperate with the individual parent.

The lesson time, during which the pupil is under the teacher's control, is only about one fifth of the total time spent on music. The remaining four fifths is the practice time during which the pupil is under the parent's control, so that the matter of how best to spend these four fifths is of no small importance to all concerned.

If the parent attends the lesson regularly she is in constant contact with the teacher. But what about the parent who cannot be present at the lesson, be it in class or private? She cannot be expected to cooperate effectively unless she is kept informed from lesson to lesson as to just what is expected on each item practiced and given. Personal conversations are, of course, the ideal form of contact, but a busy teacher cannot possibly talk to each parent after each lesson, especially if she is a class teacher who may have as many as fifty pupils each day. However there are easier methods.

A Working Plan

THE PUPIL should be provided with a Practice Book. It is less likely to be lost than a practice slip and also makes it easier to keep previous practice records for reference. One page is used for each lesson day. Each item is numbered and no two items are on the same line (see figure 1). Now while the lesson is being heard, the practice book should be open at the correct place so that the teacher may check off each item as it is heard. A rubber stamp with the word "Approved" may be used, placing it on the same line as the item checked, or a rubber stamp with the date on it. This has the advantage of giving the check and the date checked at the same time. These can be totalled at the foot of each page—four out of a possible six thus $\frac{4}{6}$. Or, A may be used for good, B for fair and C for poor, or definite marks may be given for each; two out of two ($\frac{2}{2}$), one out of two ($\frac{1}{2}$) and so on, with the total inserted at the foot of the column—in this case nine marks out of a possible ten ($\frac{9}{10}$), as in figure 1.

At the foot of the page are left several lines for general remarks, should the teacher desire to insert such. They should be of a constructive and encouraging nature, such as "Mary would have done better in Number 4 had she remembered to count when she practiced. Please remind her." These remarks, in the case of a Piano Class, are best written at the time the lesson is heard, when the peculiarities of the pupil are still fresh in the teacher's mind, rather than left until the end of the class.

The Helpful Home

IF THE PARENT wishes to write a remark to the teacher, room can be left at the foot of the page for this also. In this way parent and teacher can carry on a condensed correspondence from lesson to lesson, and at the same time it is so much easier for the teacher than trying to remember to telephone the parent at the end of a day when she has taught many, many pupils since the Mary in question.

Sometimes parents are negligent about examining the marks the pupil has received. To offset this, it is wise to ask for the parent's signature at the foot of each page and to give the pupil a mark or stamp if the signature is present (see figure 1). The parent is thus forced at least to look at the page before each lesson. The pupil certainly will not let this be forgotten if it means loss of precious marks, and this signature business has been found to work wonders with uninterested parents.

	April 15. Lesson 6	[illegible]
1	Exercise ... legato ...	[illegible]
2	Same at piano	[illegible]
3	[illegible]	[illegible]
4	R. H. hands separately	[illegible]
5	R. H. hands together	[illegible]
6	[illegible]	[illegible]
	Mary would have done better with ...	
	... [illegible]	
	Please remind her.	

Of course, a practice slip instead of a practice book has to be used when the teacher wishes to write these herself *before* the lesson. These can be easily attached with a large steel clip, to a piece of cardboard or inside the piece book. If a typewriter is not available for the teacher to make several copies at a time, a gelatine press can be made very cheaply.

The Question That Will Not Die

HOW LONG to practice? It is obvious that the beginner requires much teaching and little practice, until such time as he has been trained *how* to practice. For a beginner of eight years old, an average of fifteen minutes per day is plenty. As he gains comprehension the amount of practice should be increased accordingly, but the ultimate aim of both parent and teacher should be that the pupil practices as long and as often as he wants to do, no more and no less. He should be kept so interested and so encouraged that he will take as much pains over getting his lesson prepared perfectly as he does over making a new bow and arrow or over a crossword puzzle. That is an ideal to keep before us, although conditions, often being less than ideal, make such a standard difficult. For instance, in vacation time, when the concentrative powers for the day have not been partially or completely exhausted by school work, a child will delight in practicing for as long as two hours, whereas that same child, during school months, will have to be driven to the piano for a meager twenty minutes a day. Often, such a child is accused of being unmusical because he does not want to practice. In reality all that is wrong is that his little body is calling for sunshine and fresh air and free movement rather than for more concentration. So let us educators keep plenty of room for music in our child's daily activities so that there is time for piano practice as well as for outdoor play.

Trying the System

HOW TO practice. The columns marked with the days of the week at the side of each page of the practice book, these are used for practice record. The chief point of a practice record is to insure that every item is practiced, no exercise forgotten or slighted, also, that they are practiced in proper order. The only way to be sure of this is for the pupil to check off each item at the time he practices it—and there should be always a pencil on the piano for this purpose. This should be kept, not on the music rack where it is liable to roll back into the mechanism of the piano, but beside the keys at the right end of the keyboard.

Speaking generally, there are three different ways of gauging the amount of practice for each item. First, there is the "till perfect" method. This consists of practicing the exercise or piece until it has been played perfectly once each day. Needless to say, in the first few days of the week it will take a longer time to reach anything approximating perfection than during the last few days. This seems a disadvantage, of course, as it means a long practice period at the beginning of the week gradually becoming shorter as the next lesson time approaches. It must be remembered, however, that the first few days have the fresh stimulus to practice acquired during the lesson, whereas towards the end of the week the lesson stimulus to practice is wearing off and the pupil is more easily discouraged if he does not meet with successful effort. Again the pupil's idea of "perfect" may not coincide with the teacher's, but the point is to get the pupil to make a conscientious effort towards what he considers perfection.

There are modifications of the "till perfect" method; for instance, "till perfect a certain number of times." More difficult still, is "till perfect a certain number of times in succession." This last reminds one of learning the touch system on the typewriter—one writes a page of the word "the" and each word must be perfect or the whole page has to be written over again. Even if the last letter of the last word is wrong into the waste-basket goes the page—not until it is absolutely perfect can one go on to the next word. When I find pupils becoming impatient with the endless repetition of practicing, I remind them of this parallel. How much better off is the piano pupil who has at least the joy of making delectable sounds in the course of his endless repetition!

And There Are Others

SECONDLY there is the "length of time" method. This consists of practicing each item a given number of minutes regardless of whether or not perfection is reached. It is liable, however, to make clock watchers of pupils and certainly sets a low standard for practicing, although it, too, has its advantages. It is the method used for indicating the total length of time per day (by most teachers).

Thirdly (and last) there is the "number of times" method, in which the pupil is instructed how many times each day he is to play each item. This may be systematized as follows. If the exercise is to be played, say eight times, then eight beans are laid at one end of the keyboard. Each time the pupil plays the exercise correctly he transfers a bean to the other end of the keyboard, until all are transferred. Instead of beans, buttons, matches or pennies may be used, of course. In the case of pennies how effective would the practice be if the pupil were allowed each day to keep all the pennies so transferred.

These various methods have their advantages and their disadvantages—some suit certain types of exercises and others not. Some suit certain types of children and others do not. Child personalities vary greatly. In the same family Mary has required an hour to learn what Edith accomplishes in fifteen minutes. Edith is one who concentrates intensely for a short period of time. Both are supposed to practice twenty minutes three times a day. In ten minutes Edith has played each item slowly but perfectly. She starts out of the door but her mother calls her back with, "Ten minutes more, Edith." Edith resumes her seat at the piano but this time each item is practiced with a little less speed and a little less accuracy until at the end of the time the lesson is full of mistakes because Edith has ceased to concentrate. Edith clearly should be a "till perfect" practicer, not a "length of time" practicer.

Class Problems

IN THE PIANO CLASS where the same method has to be used for a whole class containing many types of child personalities the wisest thing is to vary the procedure from time to time. Start with "number of times" method, change a few months to the "length of time" method, and finally to the "till perfect" method. This lends variety and interest and each type of personality has its chance.

Here is a specimen practice record checked off in the "till perfect" method.

	April 15. Lesson 6	[illegible]
1	Exercise ... legato ...	[illegible]
2	Same at piano	[illegible]
3	[illegible]	[illegible]
4	R. H. hands separately	[illegible]
5	R. H. hands together	[illegible]
6	[illegible]	[illegible]

The lesson had two definite subjects, the new piece (No. 36 in "First Period at the Piano" by Kammerer) with technical points occurring therein, and the old piece (No. 35 from the same book) with its interpretation. In other words the pupils have the pleasure of discovering and working out something new together with the satisfaction of perfecting something familiar.

The new technical point in No. 36 as can be seen by the annotation in the margin of the book beside the piece, is that great milestone, staccato with one hand and legato with the other. Obviously the pupil should practice this technical point first of all away from the piano, then as an exercise at the piano, before there is an attempt to use it in a piece. In No. 35 the pupils have discovered with the aid of the teacher what expression may be used to make it sound prettier and have inserted suitable marks such as *p*, *f* or *rit*.

Let us suppose the lesson was on Monday. The record shows that on this day the pupil did not have time to practice everything, but she did as directed, namely practiced first things first, 1 and 3, and checked them off with a "p" (for perfect"). You wonder why some items are bracketed. This occurs when one item is a stepping-stone to the next and does not

...t and all work. Here Mary ... on the first three days ... the next step—at the ... Item 3 is marked only ... and ... Written work ... based on the ... to take study ... practice ... the item 3 ... should have practiced ten ...

In ... complete "p" indicates that ... the pupil made a good ... successful. This ... the teacher and does ... the pupil.

An additional ... or stamp is given for a pupil's filled-in practice record, but this should not be given unless the parent's signature is also present. Otherwise the pupil may be tempted to dishonesty. The total number of stamps (if the rubber stamp method is used) should thus be ... the specimen record, six: four for the different items, one for signature and one for correct practice record.

A RECORD ... parent. It may ... the pupil's page especially in ... The best way, however ... pupil while at the same time ... the record. In your practice ... The ... will guide ... whether closer examination ...

All this ... seem like an elaborate machinery, but it need not all be started at once. First let the pupil and parents acquire the signature habit, then add to that the remarks. Later still the total time practiced might be inserted and finally a check for each item as practiced. When all is done consistently it works like a well oiled machine and it pays not only because it makes cooperation between parent and teacher possible but also because having to give so much thought to the practice record helps the pupil to organize his work for himself. And is not that the ultimate aim of all education—to help the student to help himself?

Why Every Child Should Have A Musical Training

By Nan Laudig

(One of the letters which just missed winning a prize in our recent contest under the above heading.)

MANY parents refuse their children even a slight musical education other than the compulsory training given in the public schools, because no decided talent being ... the average child music cannot be ... life work. True, only a talented ... may become great artists, but a large ... learn to become quite proficient and to enjoy the many pleasures ... either as performers or ... listeners.

Many ... lack ability to concentrate ... quickly and to persevere. Music develops these powers, since the mere playing of a new scale requires each. The student must decide to play the scale correctly, must concentrate in order to play the right notes with the right fingers and must try, try again if his first attempt is unsuccessful, thus cultivating strength of character.

The development of the hand marks the progress of mankind. Skillful hands are vital to playing instrumental music and many expert surgeons, mechanics and artisans owe their success to hands carefully trained by music to coordinate quickly and accurately with the brain.

What makes life worth living is imagination which is one of the things most developed by the study of music, since the correct interpretation of a selection depends mostly upon the cultivation of this trait by the performer. Many a child without any other means of enjoying life is able through his imagination and music to "keep smiling."

In our materialistic world we often pass by many beautiful things in our hurry. Music, to be beautiful, cannot be hurriedly passed over, and it thus aids in teaching us to take time to appreciate beauty everywhere.

A person making a bid for popularity often finds that the ability to play or sing even passably well gains admittance into society. One need never be lonesome if able to play or sing, since the joy and interest of creating beautiful sounds keeps all thought of loneliness away.

Homes without music lack much of what makes life pleasurable, and the more pleasurable the better are a nation's homes. A nation of such homes, with its higher education in all branches of learning, including music, is always strong, peace loving, rational—a veritable bulwark for the betterment of the world.

Head Study

By Will Herman

HANS VON BULOW once told how he had promised a friend to play his composition at a certain concert. He had been unable to practice the piece and it was not until he was on the coach that he had a chance to examine it. It was a difficult piece but Hans von Bulow gave it an intense mental study. He played it mentally so that he knew where each movement was. That night he played it at the concert for the very first time—perfectly. This was his general method of study—first with the head, then with the fingers.

It is a method heartily endorsed by the greatest musicians. Think your piece over carefully. Know it mentally. Once it is mentally a part of you, the fingers will have much less difficulty.

Paderewski had a favorite method of saving hours of practice. He studied mentally. That is, he went over all programs for nights in advance, thinking out each phrase, each momentary pause, each accent. It had much to do with his great ability as a pianist.

Geraldine Farrar made an unsurpassed hit in "Madame Butterfly." As she related it herself: "I tried to imbue myself with their (Japanese) spirit. I bought up old prints and pictures and costumes. I learned how they eat, and sleep and walk and talk, and think and feel. I read books on the subject in French and in German as well as in English."

The result was that she was so "Japanese" in her every move, her every accent and intonation, her very breathing, that her characterization has never been approached. But once again it was "head study" that played the important role in Geraldine Farrar's success.

RECORDS AND RADIO

By Peter Hugh Reed

THOSE who are interested in band concerts will find that the programs of the U. S. Navy Band, the U. S. Marine Band and the U. S. Army Band are almost always consistently interesting. All three are fine organizations, greatly in rehearsal and therefore ready at all times to give a good account of themselves. The Navy Band broadcasts every Monday morning from 11 to 12 over Station WEAF and affiliated stations (this program is called an "Hour of Memories"), and again on Thursday mornings from 11:30 to 12 over Station WJZ. The Army Band broadcasts every Monday afternoon from 6 to 6:30 and also every Wednesday morning from 11:30 to 12 over Station WJZ. The Marine Band broadcasts on Tuesday mornings from 11:30 to 12:30 and on Friday afternoons from 3 to 4 over Station WJZ. (Time given is Eastern Standard.)

There is no better place from which to start our record reviews than from the music of Beethoven, particularly since so many of the recordings of his works have been issued in recent months. Turning to Columbia's album 202, we find Paul Paray conducting the Colonne Concerts Orchestra of Paris through Beethoven's "Six Symphony" or (as it is sometimes described) sojourn in the country. M. Paray gives us the most felicitous performance of this work so far issued on records. He stresses its rhythmic side, and sets its song like melodies flowing with the ease and assurance of a happily running stream. The accumulation and realization of the storm section is realistically conveyed—but not theatrically—and the Song of Thanksgiving at the end is appropriately joyful.

In reverse ratio Koussevitzky's performance of Beethoven's Fifth Symphony (Victor set M245) is to our way of thinking the least successful of the recordings of this work, for in it the conductor seeks to overdramatize the composer's meaning. In this way he destroys the vitality of the symphony. His is a highly individualized reading which extends the work fully four to five minutes longer than the composer timed it. It is regrettable because the recording is a glorious projection of a modern symphony and Koussevitzky's precision makes for some fine instrumental playing.

Beethoven's "Harp Quartet, Opus 74," "marked the close of a period of strife," says Bekker in his book on the composer, "and expressed the reawakening of the spirit of sheer delight in creation." Vienna had been besieged and Haydn had died prior to the creation of this work and Beethoven's spirit had been deeply troubled.

The "Harp Quartet" certainly expresses a reassertion of Beethoven's belief in life. Not only is it the proclamation of his triumph over conflict, it is also, as Bekker states, the "portal to the whole artistic kingdom of Beethoven's last years." That the Lener String Quartet have re-recorded this work should be a sufficient statement, for it is certain that many music lovers owned and valued at one time the original acoustic recording made by this admirable ensemble many years ago. In the new recording they reassert their fine conception and execution of the work. (Columbia set 207.)

Piano students will find Horowitz's masterful performance of Beethoven's "Thirty two Variations in C minor" (three sides of Victor discs 1689-90) well worth studying, for here is evidenced unusual technique, admirable phrasing and a complete comprehension of the music at hand. On the reverse side of the ... disc Horowitz plays Busoni's transcription of Bach's Choral Prelude, *Rejoice Beloved Christians*—a display of technical ... which reveals this young pianist's artistic finger dexterity.

Stokowski's Wagner is always eloquent, even with his alterations of rhythm. The enormous emotionalism in the great Richard's music allows him to cover the whole range of orchestral coloring and to drive majestically and thrillingly the orchestral chariot. This he undeniably does in his latest Wagnerian contribution—*Excerpts from Die Walküre*, which begin with the music at the end of Act 2, some proceed to the *Ride of the Valkyries*, thence to *Wotan's Farewell* and ends with the *Magic Fire Music*. Lawrence Tibbett, as *Wotan*, sings superbly in this set, although we suspect he found it difficult to keep Wotan's lines consistently vital with Stokowski's unusually slow tempo. However, the rare orchestral coloring that Stokowski sustains will more than justify his reading to the many. (Victor set M248.)

In Handel's *Water Music* (Victor discs 8550-51) Stokowski again evokes orchestral coloring, but apparently he does not seem to be so successful in this music as was Sir Hamilton Harty in his recorded version. Stokowski is veritably happy-handed in the opening *Allegro* and handles much better in the final *Allegro deci*... In the slow sections, however, he brings out an eloquence that the other conductor misses.

To one who demands that music flow on like the proverbial babbling brook, Stravinsky's "Duo Concertant" for violin and piano (Columbia set 199) will not appeal, for this strangely complex work is by turns eloquent and dissonant, diffuse and arid. In recent years Stravinsky has turned his attention to old forms, but his neo-classicism has not in all cases been convincing, for much of it has been ... In the present work—emotionally meager—we will not deny his craftsmanship, for that is unquestionably evinced. Dushkin, the violinist, and the composer play the work for this recording, which is clear and tonally bright.

Stravinsky's most ardent admirers acclaim his cantata "The Wedding" (Columbia set 204) as one of his essential works. In spirit it is closely allied to his "Le Sacre du Printemps," which is unquestionably one of his greatest and most original scores. The present work, like "Le Sacre," is disjointed and dissonant, and very difficult to perform. It portrays episodes surrounding the betrothal and marriage of a young couple in a Russian village.

The Budapest String Quartet, one of the finest, have played Schubert's plaintively beautiful "String Quartet in A minor, Opus 29," and Schumann's "Quartet in A major, Opus 41, No. 3." The former work has long been a universal favorite and is one of the loveliest melodic works of its kind. The latter work is distinguished by an assuredly written ... movement, but the rest of it is not on a similar level, although Schumann's personality is indelibly stamped on all its pages. The recording in both sets is good.

Opera enthusiasts will find the new recordings of "I Pagliacci" issued by Victor (set M249), a truly fine performance of this popular work. It is distinguished by fine singing, which is as it should be. The cast is headed by Gigli as Canio; Pacetti as Nedda, ... Tonio and ...

BAND AND ORCHESTRA DEPARTMENT

Conducted Monthly by

VICTOR J. GRABEL

FAMOUS BAND TRAINER AND CONDUCTOR

Richard Wagner's Overture to the "Flying Dutchman"

IN POINT OF chronological order the Flying Dutchman (*Der Fliegende Holländer*) followed "Rienzi" and preceded the composition of "Tannhäuser."

Wagner had read Heine's legend of the unhappy mariner but it was while on a voyage from Riga to France that he conceived the idea of writing an opera on the subject. His ship encountered a heavy storm in the North Sea. As the ship was being buffeted and battered by the mountainous waves as the screeching winds howled about them and boiling waves rolled over the deck, the sailors retold to him the legend of the Flying Dutchman. The story took on a definite coloring and a reality such as only the experience he had undergone could have given.

This occurred at a time when he was unable to secure a production of his "Rienzi" and had been reduced to the necessity of doing the meanest hack work to gain a bare existence. While smarting under the disappointment of his unrealized ambitions, he was more than ever fascinated by the story of the luckless *Vanderdecken*, whose lot of friendless isolation seemed to reflect his own condition.

As a result, he soon found, as so many of the great men have done, consolation in his art. The plan of the "Flying Dutchman" was soon sketched out, and the libretto written (for Wagner wrote both words and music for all his operas). To use his own words: "To compose the music I needed a piano, for, after nine months' interruption of all kinds of musical production, I had to work myself back into the musical atmosphere. I hired a piano, but when it came I walked round and round it in an agony of anxiety. I feared to find I was no longer a musician. I began with the *Sailors' Chorus* and the *Spinning Song*; everything went easily, fluently, and I actually shouted for joy as I felt through my whole being that I was still an artist. In seven weeks the opera was finished." The first production of the opera was given at the Royal Opera in Dresden, January 2, 1843, where he had but recently been appointed conductor.

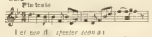
The Story

THE STORY concerns itself with a hapless mariner who, after many vain attempts to round the Cape of Good Hope, had sworn that he would not desist if he had to sail until eternity. To punish him for his blasphemy he was condemned to sail the ocean like a Wandering Jew, his only hope of salvation lying in his release through the devotion unto death of a woman, and to find such a woman he was permitted to go ashore once in every seven years. The principal characters are *Vanderdecken*, the *Dutchman*; *Daland*, a Norwegian sea captain; *Senta*, his daughter; and *Eric*, a huntsman.

The first act shows a rocky sea coast in Norway with *Daland's* ship anchored near the shore. The *Flying Dutchman* appears (with blood-red sails and black masts) and drops its rusty anchor. The *Dutchman* has arrived for one of his periodical visits. He hails *Daland* and asks shelter in his home, which lies but a few miles distant, offering rich treasure from his ship. Upon learning that *Daland* has a daughter, he proposes marriage. The simple Norwegian is dazzled by the seeming wealth of his guest and freely consents, with the provision that his daughter be pleased with the stranger.

Act Two shows a large, high-ceilinged room in *Daland's* home. A group of maidens are busily spinning—singing the while—all but *Senta*, who is day dreaming with eyes fixed on a fanciful portrait of the *Dutchman* which hangs on the wall. The legend of the unhappy mariner has made a vivid impression upon the imagination of the young girl. The maidens ridicule her, saying that *Eric*, her sweetheart, will be jealous. *Senta* rouses and begins her ballad—describing the unhappy lot of the man condemned to sail forever unless redeemed by the love of a woman. Her ballad concludes with the theme of *Redemption*.

Ex.1



Let me the speeder soon ...
Be fr... d fr... the ... infernal
Find ... on earth
Who'll ... love eternal
Ah! that the unhappy man may find her
Pray that Heaven may ...
In pity grant him this boon!

The maidens are alarmed and run out. *Daland* and the *Dutchman* now enter. *Senta* is transfixed with surprise as she compares the portrait with the living man. Since she has already lavished upon him the sympathy of her romantic heart, she readily falls in love with him and consents to marry him. *Daland* invites the *Dutchman* to a fête that evening celebrating the safe return of his (*Daland's*) ship.

Act Three shows the two ships at anchor in *Daland's* harbor. *Daland's* vessel is bedecked with gay lanterns: the village maidens appear with baskets of fruit for the sailors. *Daland's* crew comes upon deck and sings a rousing chorus.

The sea suddenly begins to rise about the *Flying Dutchman* and a weird and eerie glow lights up the ship. The strange crew appears and begins a sepulchral chant. The gay Norwegians cease their singing and cross themselves in terror and go below. With mocking laughter the crew of the *Dutchman* also disappear and the ship is left in darkness.

Senta and *Eric* now appear upon the stage. He is distracted over the report of her engagement to the strange captain. He kneels and pleads with her to marry him instead. The *Dutchman* unexpectedly comes upon the scene. Believing *Senta* to be false, he cries, "All is lost. Farewell ..."

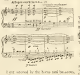
The crews of both ships and the townsmen rush upon the scene. The *Dutchman* now reveals his identity, declares himself cursed forever, and rushes aboard his ship. The crimson sails fill as if by magic and the vessel puts out to sea, the crew chanting their weird refrain.

Senta, breaking away from her friends, rushes upon a high rock and, calling to the departing mariner, "I am faithful even unto death," leaps into the sea. The ship strikes a rocky reef and sinks beneath the water. Rising from the wreckage can be seen the forms of *Senta* and the *Dutchman* clasped in each other's arms—true devotion has triumphed and the curse has been banished.

The Overture

THE OVERTURE is a miniature drama within itself, embodying, as it does, the principal motifs of the opera. It opens with a whirring tremolo in the violins and chromatic scale passages in the violoncellos and basses. Driven by an unrelenting gale, the phantom ship of the wandering *Dutchman* approaches the shore. Amid the fury of the tempest is heard the theme of the *Curse*.

Ex.2

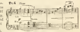


First intoned by the horns and bassoons, as the storm increases in fury it is proclaimed by the trombones and tuba. The stormy episode soon subsides as we hear the *Curse* motif softly played, first by the horns, then by the basses against a diminishing roll of the tympani. Finally some soft single strokes on the tympani bring us to a silent pause.

Then is followed by the theme of *Redemption*—an extract from *Senta's* lovely ballad. The melody of the first phrase is set forth by the English horn, the second by the oboe.

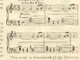
Ex.3

Ex.4



A few bars later we arrive at an *Animato un poco*—at which point we revert to two beats in a bar, but at a tempo much slower than at the opening.

Ex.5

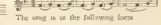


This motif is reminiscent of the *Spinning Song* sung by the group of maidens at the spinning wheels.

Ex.6

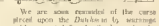
This is given more definite form later in the overture when it appears as

Ex.7



The song is in the following form

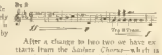
Ex.8



We are soon reminded of the curse placed upon the *Dutchman* by warnings softly presented first by the horn, then by the bassoon. An *accelerando* (and a *crescendo* roll on the tympani) serves to reintroduce the storm music. During lulls in the storm we now hear repeatedly the melancholy plaint of the *Dutchman*—taken from his soliloquy in the first act—

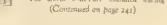
My grace—I find it not!

Ex.9



After a change to two two we have extracts from the *Sailors' Chorus*—which is sung by the crew aboard *Daland's* ship.

Ex.10



The storm continues unabated during

(Continued on page 241)

THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

FOR TEACHERS AND STUDENTS

A Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

A THOUGHT FOR NOW

The Powers that blow in the Spring may have signed Gilbert and Sullivan tunes in his —but they run none the less, but no end of restlessness for many pupils in elementary piano pupils. The reason is spoken which burst interest from the most absorbing indoor pastimes and studies. Spring fever is the shadow across the sunny days to blow down even earnest young music students. It is therefore an incumbent upon the teacher to open entirely fresh bag of tricks at it were to combat this natural tiredness. The best and most high state work of all is for the teacher to furnish her teaching repertoire. If she is wise she can see her class through happily through the languid period by a series of well planned Spring recitals and by introducing new material for study during the summer months. Properly used This Time will prove an invaluable aid to the teacher in search of fresh and interesting material for her purposes. Not only current but back issues are rife with suggestions because innumerable little tunes with melodic beauty and genuine pianistic qualities have been incorporated within this magazine in the last six months. These are carefully captioned with suggestive titles that appeal to children. No teacher should fail into a rut in the matter of material. It is a common and understandable fault but one which certainly tends to unhappily upon teacher and pupils alike.

THE MERRY CLOWN

By J. LAW STRICKLAND

Here's a little piece (little as the Spirit of Spring itself which third graders will really like to learn. To be successful it must have playful and gracious treatment. This effect is to be obtained readily simply by following the markings which are quite clear. The little groups of grace notes are to be "ripped off" lightly and clearly and the left hand must achieve proper tempo in between slurred pairs and staccatos. The tempo of the opening theme is of course relaxed. After the third in measure ten the tempo is resumed in the second theme (dominant key of C major) played *forte*. Call attention to the passing of the melody from one hand to the other in this section. The right hand cadenza is measures eleven and twelve after which it is answered by the left hand for the following two measures. Alternation is maintained in the next four measures. From this point measures nineteen to twenty six all serve carefully the accents on the second beat of each measure especially in the left hand. There is a recentrance of the first theme in measure thirty five played rather *more in tempo* and the composition closes with a four four measure Coda.

KOL NIDREI

der WILLIAM M FELTON

Mr Felton has made for Etude students a simple but very interesting arrangement of the traditional and memorial Hebrew hymn of repentance Kol Nidrei. This music, sung in the reformed synagogues to open the service on the Day of Atonement has deep religious significance. It is so ancient in origin that its source is lost in antiquity. Nearly all musicians are familiar with the exquisite treatment given the plaintive melody by Max Bruch. As a violincello solo it has stirred the emotions of thousands.

Play this music in the manner of a lament. The melody is deeply sung as are all tones. Special attention should be given the notes marked with the *staccato* sign. The tempo is deliberate and the sixteenth notes should be played without the suggestion of haste. It is highly important to phrase the melody exactly as marked. Phrasing in piano playing is frequently compared to the well thought out breathing of the singer. In this music the phrasing should be so pronounced as to suggest sobbing. The player should be sensitive to the fact that Kol Nidrei is perhaps the most poignant cry of supplication in the entire literature of music. Forget therefore for the moment the limitations of the instrument and strive to make it sing with the sonority of a stringed instrument or better still, of the human voice itself.

MARCH OF THE STATE ELEPHANTS

By MARGUERITE EWING

A piece redolent of the Orient is this march of Mr Ewing's. The very title is intriguing with its suggestion of the pageantry of ceremonial Easter potentates. The opening measures plainly summon to mind the ponderous strides of the huge elephants in processions. As indicated in the text these opening chords should be played in a dragging manner they should issue the less be detached and have rather marked accent. The introductory measures must be handled carefully as they set the pace for the entire composition. Beginning with the third measure the left hand lightens somewhat to make way for the right hand melody which is heard well marked throughout. At measure twenty three the key changes to C major. This section is to be played *forte gennaio* with much resonance in the upper notes of the right hand. Following this section the first theme is heard again, and leads into the Coda which should be played in strict time to the end. The final chords being deliberately made as ponderous as possible.

BOZZETO

By MARY HILDEBRAND PARSONS

Mary Parsons' little musical sketch should be played at lively tempo lightly and delicately—over the tops of the keys for the most part.

The short two measure introduction sets the pace beginning *mezzo forte* and apply using a *diminuendo* to approach the *mezzo piano* entrance of the right hand figure in the third measure. Observe carefully the three note slurs which are to be toned off sharply followed by two staccato eighths. This rhythmical pattern prevails generally throughout the first section. The dynamics range from *mezzo piano* to *forte* which is reached at measure seventeen after which the tone diminishes till the last chord of the section is reached at measure twenty two which is played *afterwards*.

The second theme is somewhat slower in tempo—*meno mosso*—and is in the key of the relative minor. Here the melody lies in the bass, although played by the right hand. This entire section abounds in rubato accents which should be rather well marked. As in the first theme staccatos and legatos should contrast sharply. The first theme makes a reentrance at measure 43. The original tempo resumes and gathers animation at measure 49. The pace accelerates still more at measure 63 after which the tempo returns to normal for the final two measures played brilliantly in the Coda.

AN APRIL SHOWER

By CEDRIC W. LEMONT

Mr Lemont with his usual cleverness has given us in this little piece a very descriptive bit of writing. It should prove a good study as well as a recital piece. The right hand plays an even tremolo while emphasizing a melody line in the upper voice. There are left hand arpeggios as well as broken chords in contrary motion between the hands. The piece opens with the slow pattern of undertones which fall faster as the introduction nears the opening theme. Observe that the "raindrops" are played *non legato* and *pianissimo*. In the right hand give a little less emphasis to the thumb side and more to the upper side of the hand in order to bring out the melodic line which though not marked as such should be understood. Swells and diminuendos should be applied as marked to lend the effect of occasional gusts of wind which drive the rain down with sudden force. A good interpretation of this music will depend upon lightness, speed and clearly in the final measures the tone dies away to almost *inaud* when the rain ceases and the sun shows through.

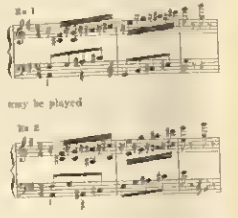
EXCERPT FROM SONATA Op. 7

By EDVARD GRIEG

Grieg's music has always about it the perennial freshness of Spring and this excerpt from the piano "Sonata in E minor" is particularly apropos to the present season. Although an early opus this ranks with Grieg's best piano compositions and reflects in the most interesting way the evolution which was taking place in his manner of composing at the time. A student of the German School of composition, his first works were tinged with the true Germanic style. Quite early however Grieg began to cultivate an individual style of writing which he developed finally into an idiom peculiarly his own. This composition is full of little signs which show the trend of thought developing in his highly original mind.

The opening octaves of the excerpt are to be played vigorously and the answer which occurs in the left hand begins one measure later and running along in a species of imitation acquires the same delicate treatment. At measure 5 it is a proper significance to the left hand eighths—the first two played staccato and the last two slurred together with the accent on the final of the slurred pair. The eighth hand applies a heavy accent on the third eighth of this measure. In measures twenty-one and twenty two a terrific *crescendo* is in evidence over a very short space growing from *piano* to *fortissimo*. The dynamics build until the climax is reached at measure twenty nine, immediately followed by a *diminuendo* and ritard leading to the new section at measure thirty-four. This section presents the second theme heard in the key of the tonic. Observe that the melody lies in the inner voice of the right hand. Practice and preparation are necessary to play this inner well. The Coda which follows is a very brilliant one and begins piano and building to fortissimo in the finale approaches. At measure 63 the opening motif is again presented the left hand rather subdued approximate the sound of the full orchestra. The concluding measures of the Coda are to be played brilliantly as possible. The following measure is recommended as a reference in measures 83 84 and 85.

Written



PRELUDE

By F CHOPIN *Op 28, No 22*

Some one has aptly called Chopin's "Prelude" "Masterpieces in Miniature." This one illustrates from the first note to the last and seems to breathe something of the same bold defiance as the *Revolutionary Etude*. It demands good left hand octaves and absolute freedom of arm sweep. Combined forearm and wrist attack will prove best for most pupils. Accents are to be heavily marked and it should be remembered that without sharply defined rhythm this *Prelude* loses its fire and becomes just another octave exercise. In the first section apply the pedal on the first beat and release it on the fourth. The second section ranges with increased dynamic power and modulates back to C minor where the opening strains recur and reach a dramatic climax in the third measure from the end. There follows a most soul satisfying coda, simply two descend chords followed by the tonic all played *fortissimo* and with great resonance. Strict as length though it is this *Prelude* is really a big composition of the master and is worth whatever hours of preparation and practice it may require.

LITTLE PRELUDE, No. II

By J. S. BACH

Utterly different from the Chopin *Prelude* just reviewed is the little Bach *Prelude* which follows. The first was representative of the great Romantic school while this is from the pen of a great master of the Classic school. Where the Chopin *Prelude* stirs the emotions this Bach *Prelude* appeals to the intellect.

In playing this *Prelude* examine the air of which opens the first measure in the right hand. We find it repeated in the left hand in measure two, in the right hand in measure three and again in the left in the last half of measure four. Since this *motif* is subject matter it should be heard

(Continued on page 248)

THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING WELLESLEY COLLEGE

No question will be answered in this column unless accompanied by the full name and address of the writer. Only initials or a fictitious signature will be published.

Rules for Correct Position

I am playing fifth grade music, and am finding difficulty in much phrasing. I am using Dr Hamilton's Book, "By Pupil which seems very easy for my pupils to understand. Their ages have been from eight, though I have been teaching only a short time. Can you help me toward the right way?

I have given my pupils a few rules to learn in regard to correct position of body hand and fingers. These are

1 Sit up straight.
2 Sit only into the middle of the key board.
3 Know at edge of piano
4 Forearm in straight or horizontal line.
5. Hands flat and move only fingers from knuckles.
6 Do not raise or lower wrist.
7 Curve fingers
8. Play on cushion of fingers.

Of course I am teaching them all the fundamentals of music. I omitted anything a beginner should know about the position of body hand and fingers.—Mrs. N. H. A.

I think you are wise to give your pupils such definite rules and I suggest further that you have these rules typewritten, and attached to the piano rack where they may be at all times visible to the pupils.

While I thoroughly approve of your rules as a whole, I should be inclined to make some of them a little more elastic, as follows:

4. Forearm and hand *generally* in straight or horizontal line

5 Wrists loose so that hand may rotate to right or left as occasion demands.

6 Wrist thrown up or down when special emphasis demands.

The movements specified under (5) and (16) may be quite obvious when the pupil is practicing slowly, but they should be reduced in extent, and finally to a minimum as the tempo is quickened. Also more stress should be laid on the wrist movement in throwing the hands from the wrists is necessary with a *forte* than with a *piano* tone.

A Restless Small Boy

"Smart Alec" High School Boys

1. I memorize practice for a boy of seven who attends the regular school period and who has to do a little study at home. How much practice day would you advise? He is very restless, and it is very difficult to get him to focus attention on the work. How shall I handle him? What devices may help to interest him? What time of day would is best for his practice?

2. I must really do something out of the ordinary with some "smart Alec" high school boys. I am more in control in this than in my others, yet they are the biggest problem. One mother says "He was positive if he wears to, and if he doesn't want to I won't make him." How can I keep these interested and make them practice?—

I for such a small boy probably a half or three-quarter period a day is all that you can safely require and this time may be divided into periods of ten or fifteen minutes each, for different parts of his lesson. By all means, put his practice, or the greater part of it in the morning, before his mind is distracted by other pursuits.

2. To this and to the preceding question, I answer study out carefully what the pupils are especially interested in, and focus your instruction about these topics. For boys this may be genius of football, baseball, hockey, skating and the like each in its season. Even five-finger exercises may be labelled with the name of one of these attractive pursuits—with the result that Johnny will practice with much more zest and will regard it as a matter of "fun" rather than of irksome work.

For boys who have taken lessons for a year or more, I suggest your giving them the book "First and Second Grade Pieces for Boys." This may be procured through the publishers of THE ETUDE. There is a similar book that is especially adapted to the girls.

A System of Points

Similar your "Teachers' Round Table" has inspired me to more than one idea. Hence I write to thank you, because I find that my pupils take great pleasure in keeping their points, more will for their work, and have been worked diligently. This new lesson that I have recently added to my class is that of "voluntary playing." Many times pupils who have pieces from Music will refuse to "play either from lack of practice or from lack of confidence. Therefore I am beginning to give a fine accordingly for this story in which I am trying to get some of my students will be interested.

Each week I will find a little which I am sending to every parent in my music class. Please read it and if you find it helpful to them hope you will use it.

The Round Robin letter runs as follows

Dear Pupil:

You in the hope that many pupils fall in the music as well as interest from music and I would like I have devised a plan which will create an interest in music. Therefore I am writing each pupil and with the assistance of the teacher. I am sure that splendid results will be achieved. My plan is a point system, thus:

Every exercise finished receives 1 point.

Every exercise reviewed receives 1 point.

Every piece finished receives 2 points.

Every piece reviewed receives 1 point.

Notable Pieces receive 3 points.

Poorly prepared receives 2 points.

Each of these points are added together and the pupil learns the most points receives a prize, generally a music book which music so important that each time. In addition, the pupil who has the least number of points the most receives one lesson absolutely free.

This is for the spring, when my recital is given, the pupil having the greatest number of points will receive a music prize. On completing the most work with the most one year's subscription to THE ETUDE and a "Peter Pan Piano Suite" for the piano will be given to the pupil who accomplishes the same as many with there will also be given at that time prizes for perfect attendance for the best radio program book, the best music scrap book, also a prize for appearing the greatest number of times as a guest entertainer.

Trying that this will meet with your approval, and participating suggestions from you, I remain

Affectionately yours,
BLANCHE OLSON

The broadminded attitude which Miss Olson takes toward her work is evidenced in her willingness to share her thoughtful ideas with her fellow teachers. As a further aid, I have added additional and similar ideas. I am sure that she will be in agreement with the Round Table in the belief that the success of such a system depends in large measure upon the teacher's personality and her personal interest in the pupils. Tell the school that "Teacher" thanks a thousand times for the good work and wishes for perfection.

Preparing for a Conservatory

Please tell me what studies to give to a bright pupil who has had Bertini Wilhelm's "First Year at the Piano."

I am hoping to enter this pupil in the Tacoma Conservatory Recently Examinations. Do you think it wise to start working in the preferred list or and studies at once? I'm a little afraid it would tire. I think we grow quite long before examination time.—M. F. Mc.

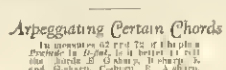
A good book for you to give your pupil now is Second Year Study Book in the Pianoforte" by Arnaldo Sartorio. The studies in this book are in the form of pleasing little pieces with titles such as *Always Jolly* and *By the Forest Brook*.

I advise you to put your pupil on the regular work for her grade, occasionally however giving her one of the pieces or other materials that are prescribed in the Conservatory course.

Arpeggiating Certain Chords

In measures 62 and 72 of the piece *Prelude in G-flat*, is it better to roll the chords B Gsharp, D sharp, E, and G-sharp, C-sharp, E. A sharp, D-sharp, E, and G-sharp, C-sharp, E sharp, D sharp? I tried I notice in pupils who have made unequal to the chord are whole.—A. D. E.

The chords which you mention (I and in measures 62 and 72 of the *Prelude* I are each better played slightly arpeggiated thus



The reason for this is that the effect of the *Prelude* depends largely on the rhythmic and fullness of the supporting chord is which is rather enhanced than impaired by such a rendition. In fact, I should not hesitate to roll any of the surrounding chords which are too strictly" for easy playing.

Preparing for Public Performance

I have a young prodigy yet poor; hasn't had girl who wants to play in public pieces which she has not mastered and I by mistake she wants me to do this. In this delicate situation how can I persuade them to wait until she is really ready to play a piece?—J. V.

Show the pupil and her mother that before a piece is played in public it not only should be rendered perfectly as far as notes, technic and expression are concerned, but it also should be thoroughly memorized. Take her occasionally if possible, to concert or piano recitals where she may hear artists play and can realize that they must be better perfect before they venture to appear before an audience.

With this preparation, have her learn her music successful a short phrase at a time and have her memorize each of these phrases by itself finally putting them together at [illegible] while [illegible] [illegible] [illegible]

LISZT AND WAGNER DISCUSSING A NEW SCORE

Composers, and How They Create

By Gustav Klemm

COMPOSERS GO about their creating in strange ways. Creating depends, of course, on the successful stirring of that vital element, inspiration, and here we find ourselves on the trail of a most elusive, capricious and exasperating will o' the wisp. No two composers, in all probability, woo their muse in exactly the same manner. Some do all their writing at their patient piano while others prefer to scribble away unaided by this instrument. But the vast majority of composers bring their works into being through a happy combination of both methods.

We are all familiar with the pretty picture presented by our more imaginative novelists and pseudo biographers who reveal their subject with thick, wavy hair tumbling over his collar seated at his writing desk, miles from a piano and dashing off page after page of his great symphony in full score—pages that, note perfect and correct in every detail later go direct to the engraver to be passed on to an eagerly waiting world. It is to be regretted that composition is not so easy as this. The young composer who embarks on his career through the deceptive attractiveness of such a pleasing picture will soon learn that he has been taken in.

This same fanciful creator usually writes only when he is seized with an inspiration. These attacks are separated sometimes by weeks often by months but our long haired genius calmly relishes his pencil and paper until then. Once again the young composer is advised of the fallacy of this method. Creation, as he will soon learn is 90 per cent perspiration and only ten tenths perspiration. The fickle lady like most of her flesh and blood sisters likes constant attention and withers in neglect.

The Travails of Art

NEARLY ALL of our great masters went at their composing as a business man goes about his work. This may be a bit disillusioning to the incorrigible romanticist but it is a good clear fact that rises to confront us out of the pages of the more honest biographies and from the reminiscences of the close friends of composers.

Let us peep into the workshops of some of our foremost creative Americans and see what we can find out about their methods.

With our own Edward MacDowell composing was a job just like any other job and one that must be kept at regularly. He had little use for the composer who prefers to sit around and wait for inspiration. Most of MacDowell's writing was done in a small log cabin built by his wife as a surprise to him and just a comfortable walk through a pine forest near their summer home, Hillcrest, at Peterboro New Hampshire. Here he would go every morning to start work where he had left off the day before. Some of his most famous compositions were written here among them the "Norse" and "Keltic" sonatas and, in lighter vein, the New England Idyls and "Fireside Tales." A piano was a prominent feature of the cabin's new furnishings but he would resort to it only after he had sketched out his compositions on paper. This was accomplished how ever. MacDowell who was a brilliant pianist, would then proceed to play the piano and have left no record of his tyranny. What is more their output, certainly Haydn's greatly exceeded that of Berlioz and most of it finds favor in contrast the fiery Frenchman's.

Titan Among Titans

TO REVERT to Beethoven at greater length he bears a faint resemblance to the fictional creator mentioned near the opening of this article. Like Brahms, he loved nature and spent his free hours wandering through the woods and drinking in the beauties of the countryside. He would usually walk alone, his faithful notebook his only companion. As ideas would come to him (and they often came in thick profusion) he would jot them down. Later these ideas would be worked over and this way and that and subjected to all sorts of mutations. This development of one of these ideas—from its rough, hasty concept on to its finished state—is a valuable lesson for the budding student.

Beethoven was a strange abrupt creature who seized with a musical idea, dropped whatever he was doing and went to work on it. The fact that he might be in his razor poised ready to start shaving, or that he might be posing for his portrait mattered nothing to the mighty Ludwig.

One hot afternoon of the summer of 1[illegible] Beethoven became lost in an idea, while dressing to meet some friends. Old records all social engagements, and the fact that his attire fell far short of adequate started working and, paper failing by his side, began scribbling his thoughts on the plaster

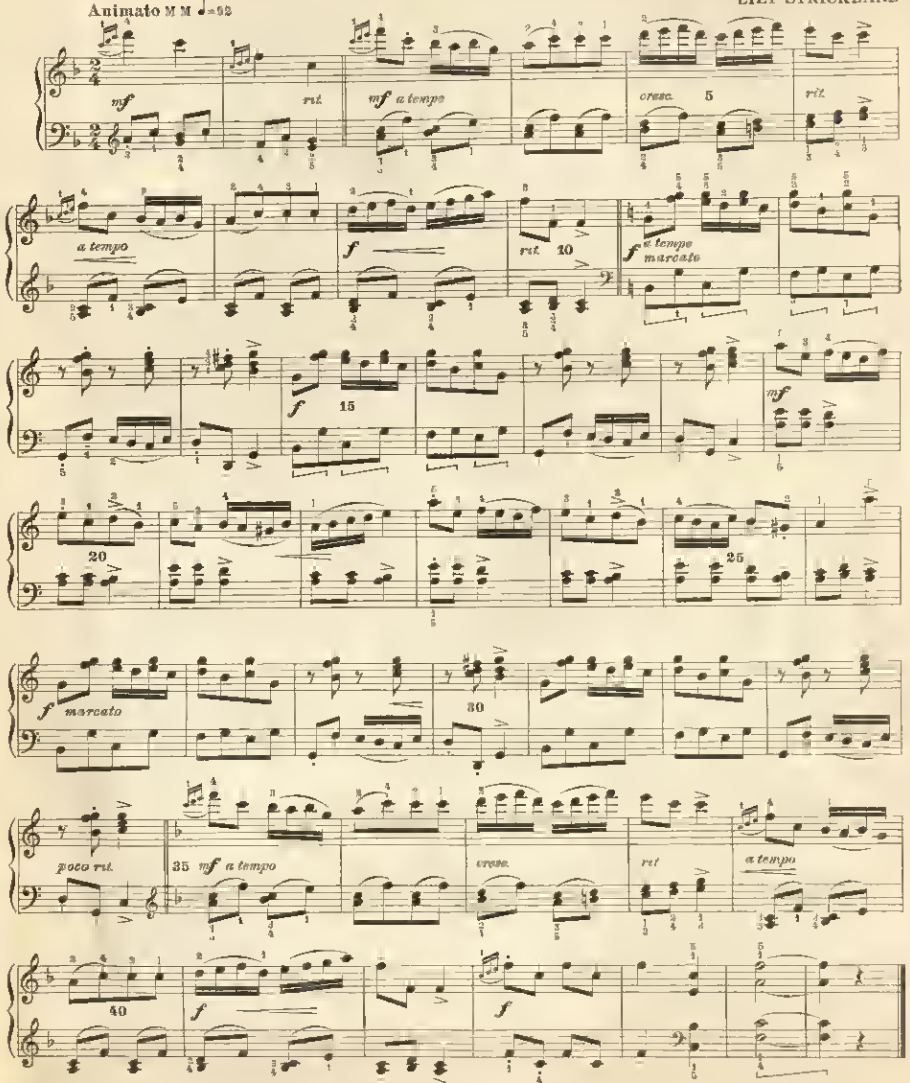
(Continued on page 241)

FASCINATING PIECES FOR THE MUSICAL HOME

THE MERRY CLOWN

Grade 3

LILY STRICKLAND



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KOL NIDREI

HEBREW MELODY

Arr by William M. Felton

Lento religioso M.M. ♩=54

mp *poco rit* *mf a tempo* *poco rit* *semplice* *mf a tempo* *p*

f risoluto *mp* *mf* *rit* *mp a tempo* *poco rit*

mf a tempo *poco rit*

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MARCH OF THE STATE ELEPHANTS

Grade 3.

MONTAGUE EWING

Solemn march time M.M. ♩=54

f In a dragging manner *melody well marked*

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Last time to Coda

f pesante *f* D.S.

Coda

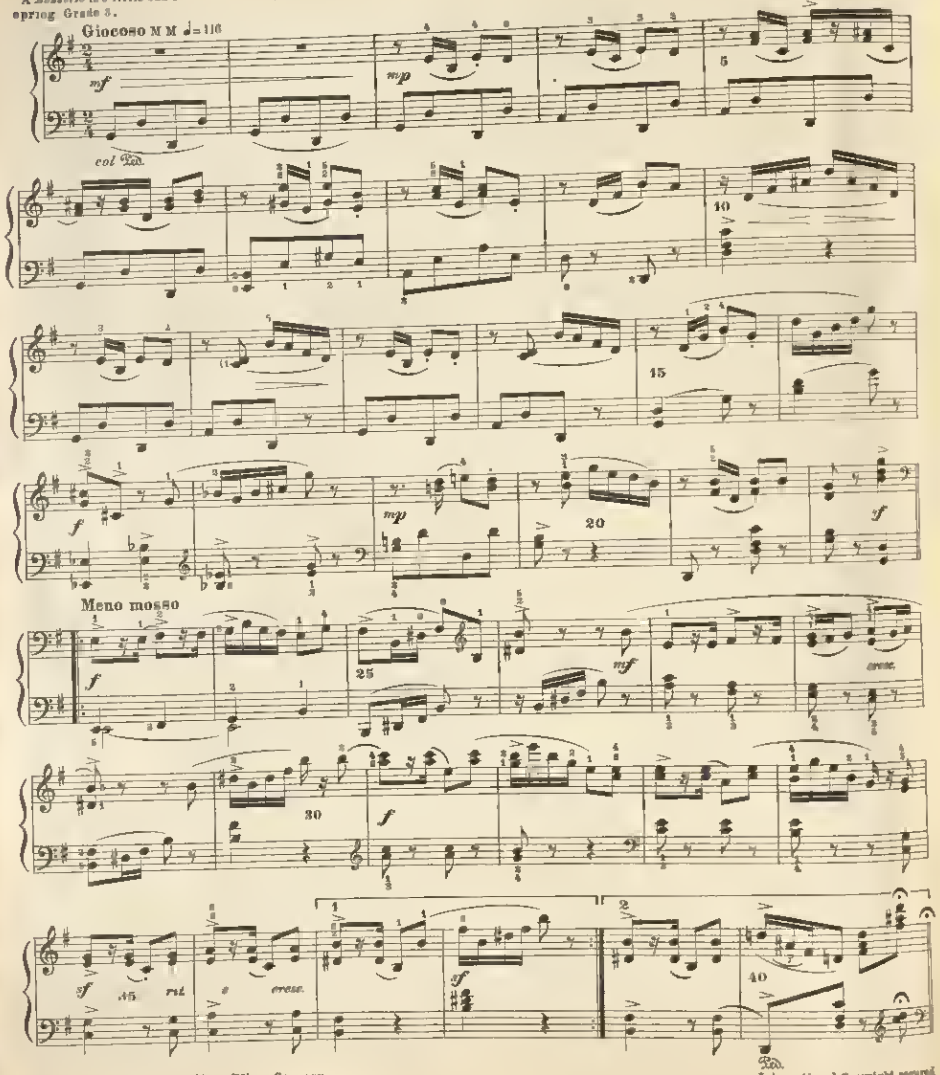
in strict time f *ff* *fff* *ff*

BOZZETTO

(A SKETCH)

MARY HILDEBURN PARSONS

A *Bozzetto* is a little bud and this charming piece should be played with the delicacy and lightness of, let us say, a moss-rose just opening in early spring. Grade 3.



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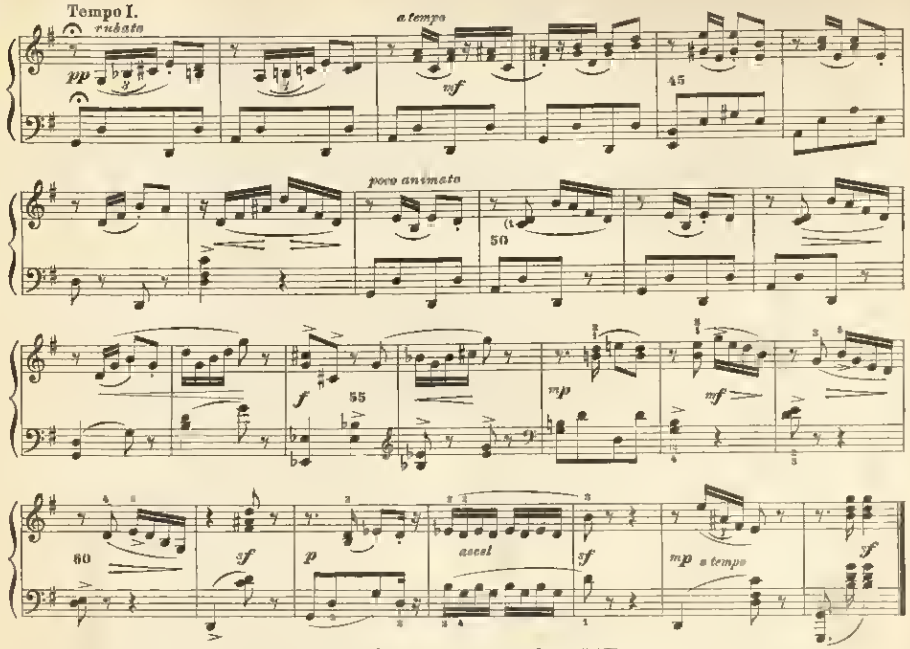
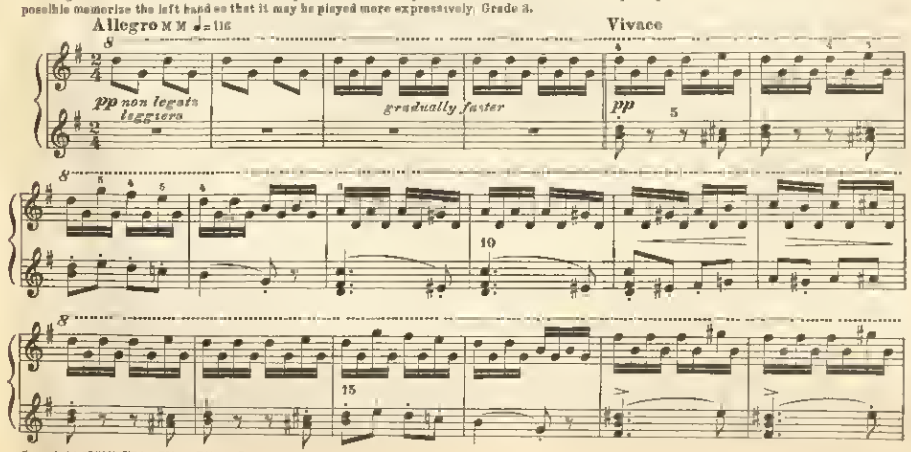


AN APRIL SHOWER

CEDRIC W. LEMONT, Op. 8, No. 1

Non legato means that the notes are to be separated but that they are not so short as *staccato*. Keep the patter of the rain like a murmur and if possible memorize the left hand so that it may be played more expressively. Grade 3.



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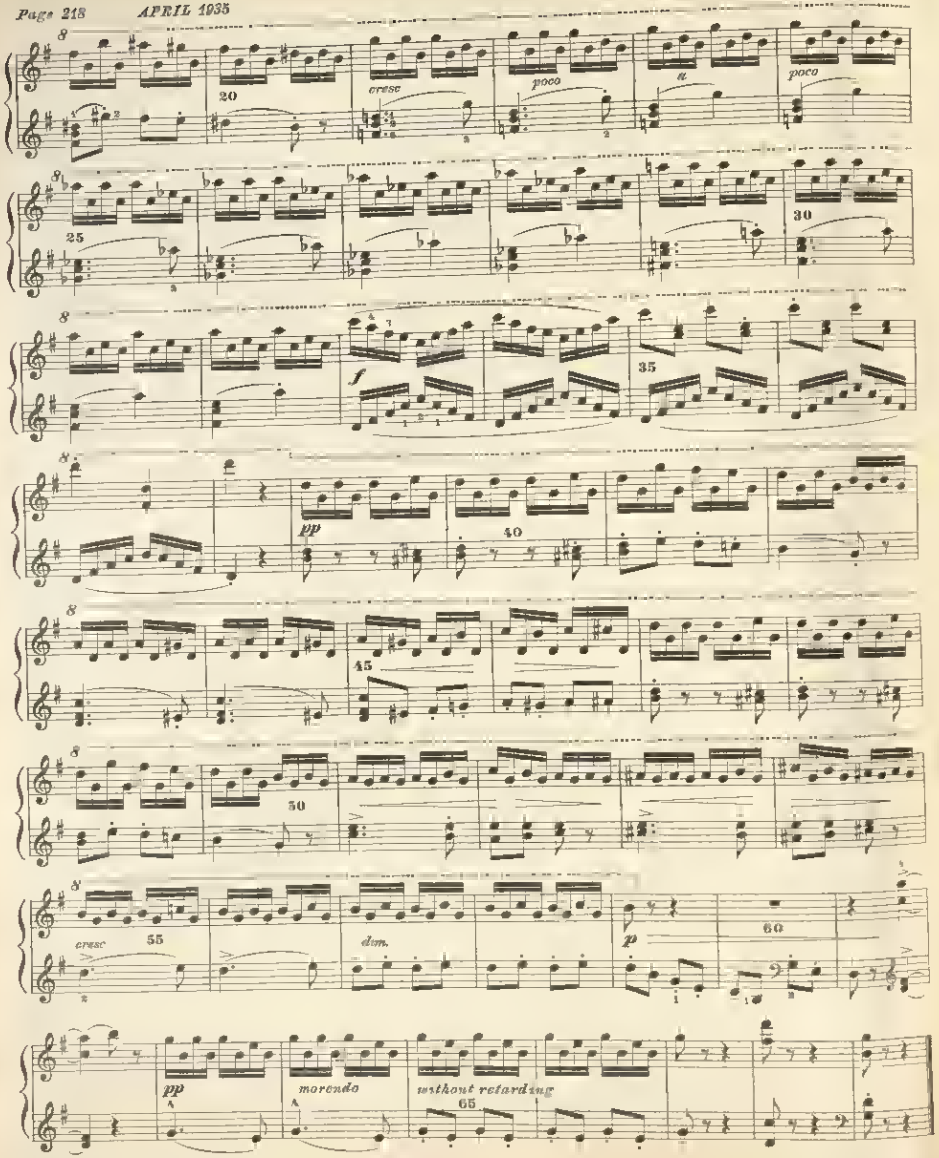
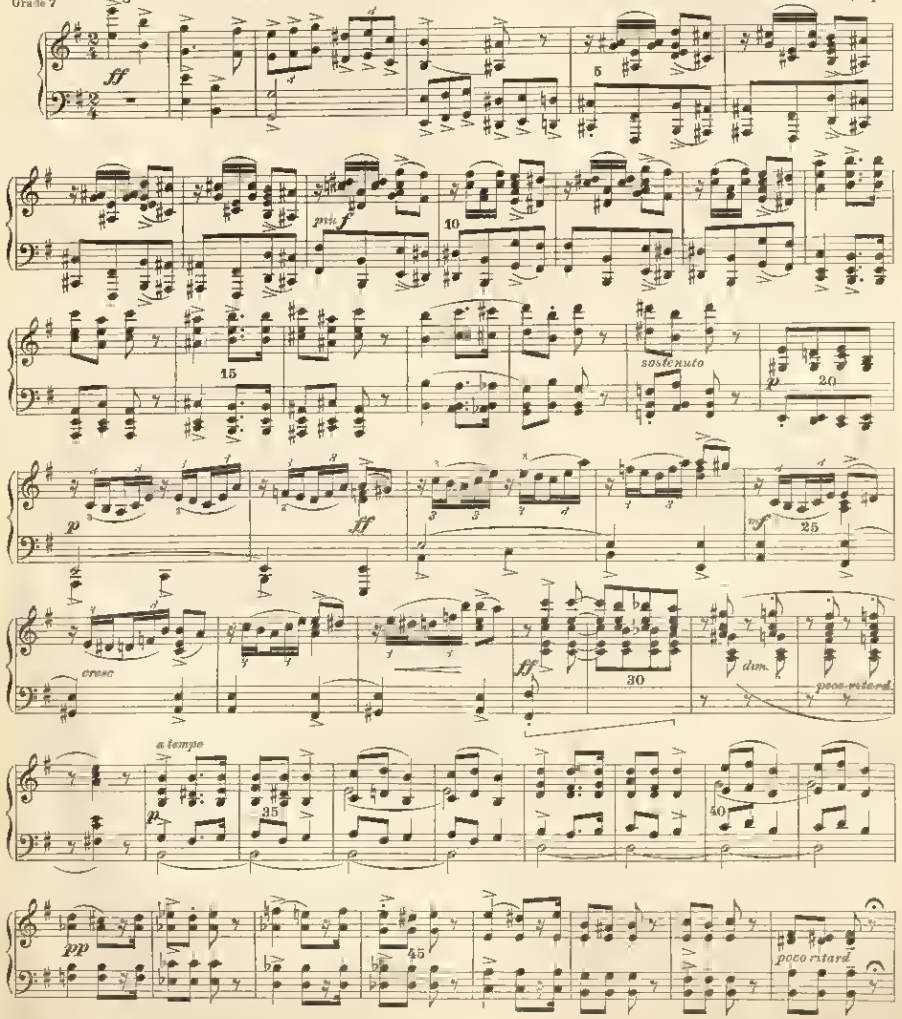


MASTER WORKS

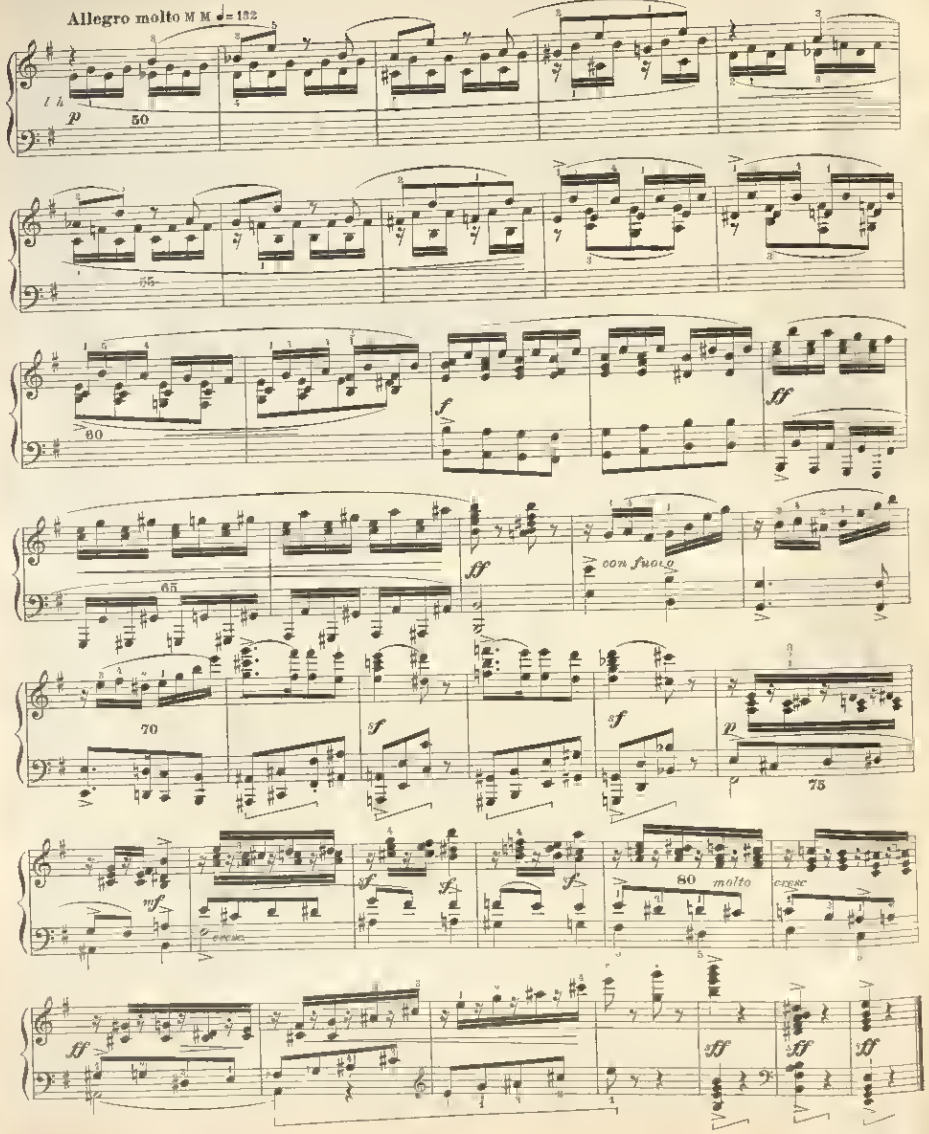
EXCERPT FROM SONATA

Grieg wrote in all less than one hundred works. Opus 7 is one of the finest piano sonatas ever written. It comes from his earlier period when he was contesting the ultra conservatism of his masters at Leipzig and endeavoring to reveal to the world the idioms of his native Norway.

Grade 7 **Allegro moderato** M.M. ♩=120 E. GRIEG, Op. 7



Allegro molto M M ♩= 132

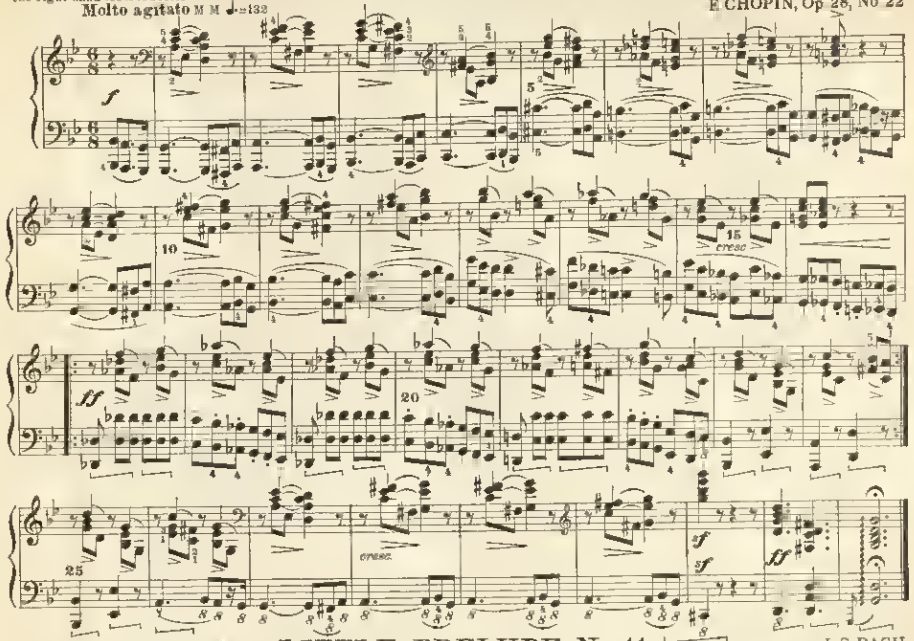


PRELUDE

This requires a very free and fluent left hand. The bold Slavic *brasures* must be uninterrupted. We advise that the left hand be memorized first and the right hand inserted later and then worked and worked until it becomes an integral part of the whole. Grade 5.

E CHOPIN, Op 28, No 22

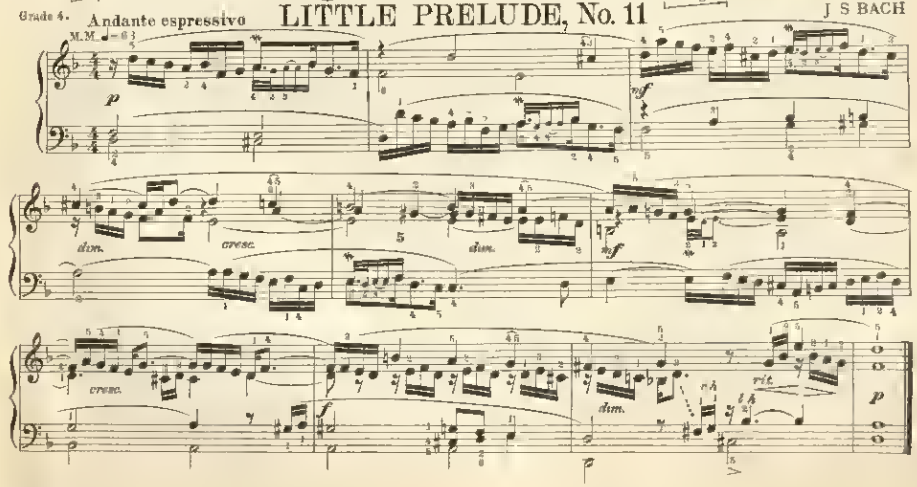
Molto agitato M M ♩=132



Grade 4. Andante espressivo M.M. ♩= 63

LITTLE PRELUDE, No. 11

J S BACH



OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

I AM THE RESURRECTION AND THE LIFE

Sacred Duet for Eastertide

R. M. STULTS

Andante

Soprano

I am the res - ur - rection and the life,

Alto

I am the res - ur - rec - tion and the life,

Andante

I am the res - ur - rec-tion and the life, he that be-liev-eth, be - liev - eth in me, though he were dead, yet shall he

though he were dead,

live, shall he live And who-so-ev-er liv eth, and be - liev - eth in me, shall nev - - er

yet shall he live who-so-ev er liv eth, and be-liev-eth in me, shall nev - er

1st time only

2d time

die, shall nev - er die Be- die, shall nev - er die

die,

die,

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hold, I show you a mys ter-y, Be - hold, I show you a mys-ter-y, We shall not all sleep, but we

all shall be chang - ed Then shall be brought to pass the say-ing that is writ-ten, death is

Then shall be brought to pass

swallowed up in vic- to ry, in vic to - ry Then shall be brought to pass the

Death is swallowed up in vic to ry, in vic to - ry Then shall be brought to pass

say ing that is writ-ten; Death is swallowed up in vic to-ry, death is swallowed up in vic-to-ry

Death is swallowed up in vic- to-ry, death is swallowed up in vic-to-ry

D.S.

COME AWAY

CHAUNCEY R PIETY

FREDERICK W. VANDERPOOL

Con moto

1 Come a - way to the
2 Come a - way to the

sun rise, The day dawn of June, Come a - way where the red - birds now
sun rise, The day - dawn of youth, Come a - way to the flow - ers of

whis - tle their tune Come a - way where the flow - ers are love - ly and new, Come a-
love and of truth Come a way to the mu - sic young voic - es pur - sue, Come a-

way, come a - way, All the glo - ries of morn - ing are wait - ing for you
way, come a - way All the glo - ries of morn - ing are

wait - ing, wait - ing for you

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MOON MAGIC

H. P. HOPKINS

Andante espressivo M.M ♩=80

VIOLIN

PIANO

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FESTAL PROCESSION

GORDON BALCH NEVIN

Prepare: Sw. Full to 16 Reeds; Gt. Full (without 16); Ch. Full; Solo Tuba 8; Ped. 16 8 ff; Sw. & Ch. to Gt. Sw. to Ch.; Sw. Gt. & Ch. to Ped

Allegro con energia e brillante

Manuals

Pedal

cresc. poco a poco

to Coda

Meno mosso

reduce Sw. & Ch. add tremulas; Gt. to Ped. off; Ch. to Ped. off

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Tuba (box closed)

D. C.

CODA

(Solo Tuba or Gt.)

with Solo

Full organ

* Use small notes with four-manual organ

MINUET IN E♭

SECONDO

Arr. by William Hodson

L. BOCCHERINI

Moderato assai M.M. ♩ = 116

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MERRY SHIPMATES

SECONDO

PAUL VALDEMAR

Boldly M.M. ♩ = 116

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MINUET IN E♭

PRIMO

Arr. by William Hodson

L. BOCCHERINI

Moderato assai M.M. ♩ = 116

MERRY SHIPMATES

PRIMO

PAUL VALDEMAR

Boldly M.M. ♩ = 116

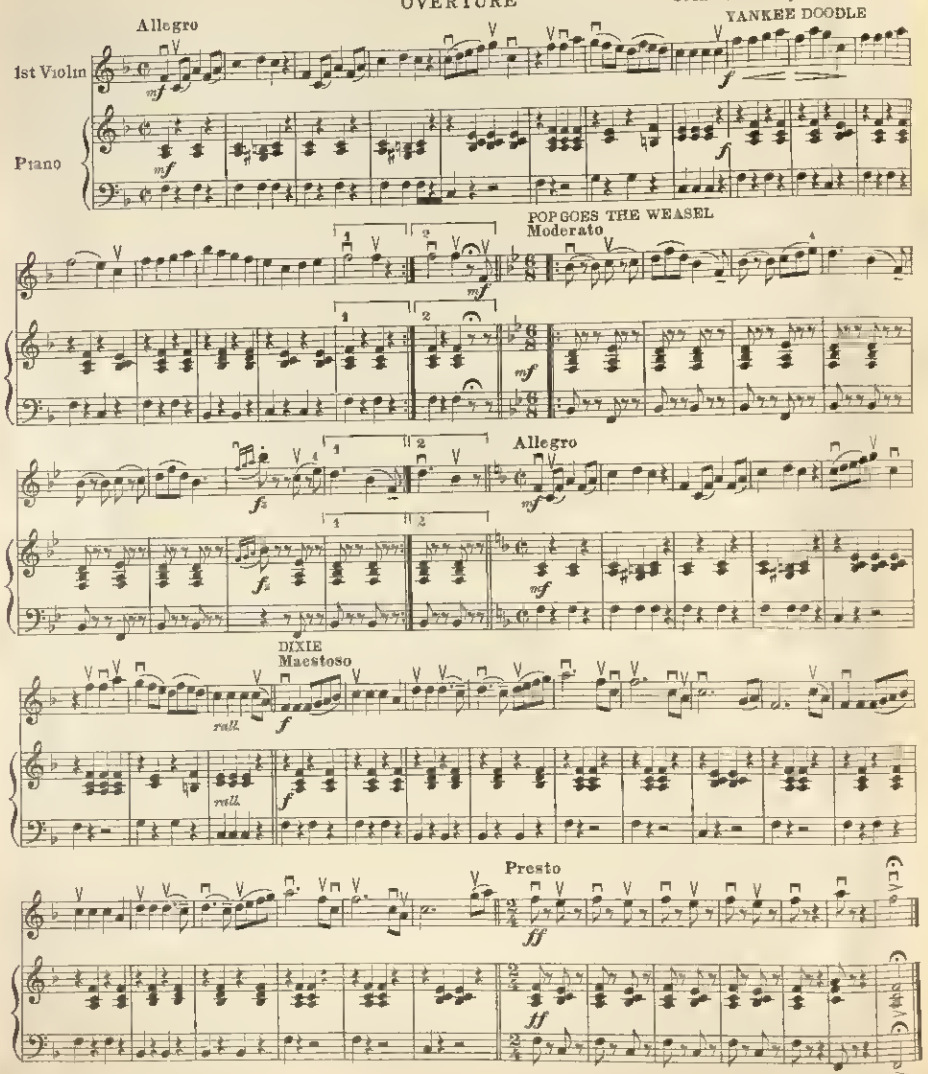
PROGRESSIVE MUSIC FOR ORCHESTRA

THE WHISTLING YANKEE

OVERTURE

WALTER ROLFE

Orchestrated by Rob Roy Peery



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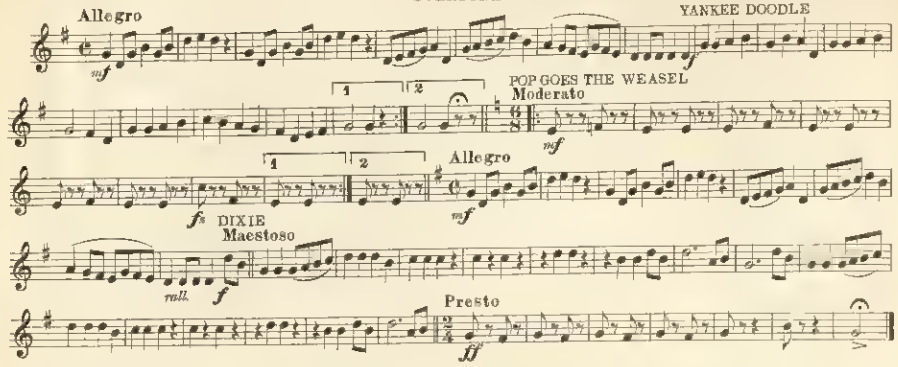
THE WHISTLING YANKEE

1st TRUMPET in B♭

OVERTURE

WALTER ROLFE

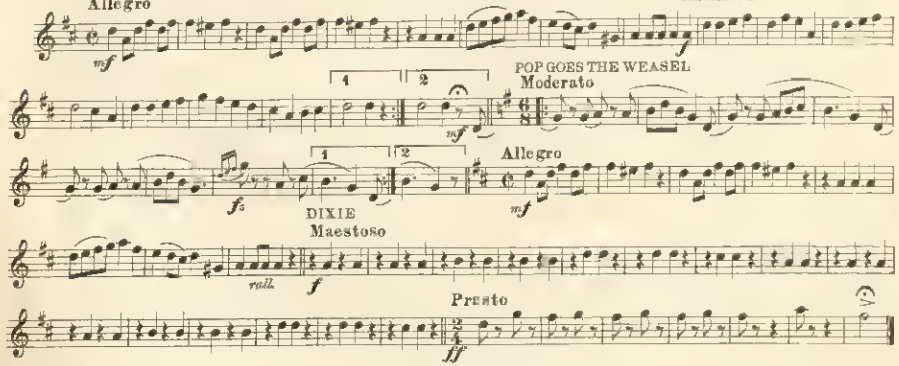


THE WHISTLING YANKEE

E♭ ALTO SAXOPHONE

OVERTURE

WALTER ROLFE

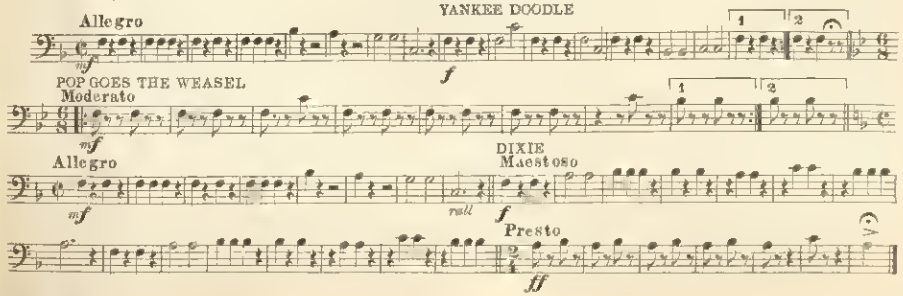


THE WHISTLING YANKEE.

TROMBONE 𝄢 or CELLO

OVERTURE

WALTER ROLFE

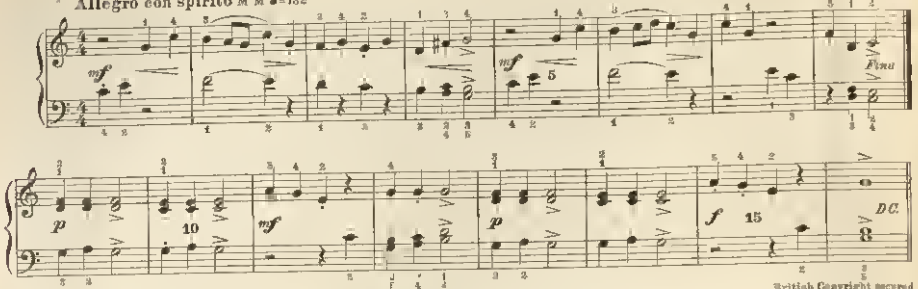


FASCINATING PIECES FOR JUNIOR ETUDE READERS

LIVELY STEPPER

BERNIECE ROSE COPELAND

Grade 1½. Allegro con spirito M M ♩=132



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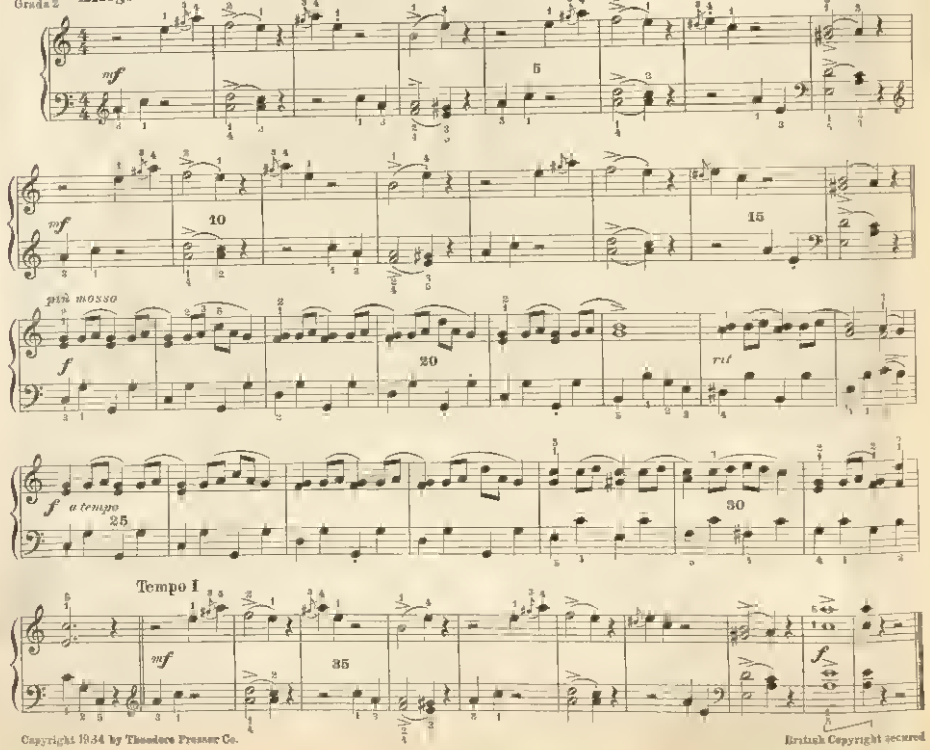
WITCHES' PRANKS

RUTH WALTERS

Grade 2 Allegretto M M ♩=112



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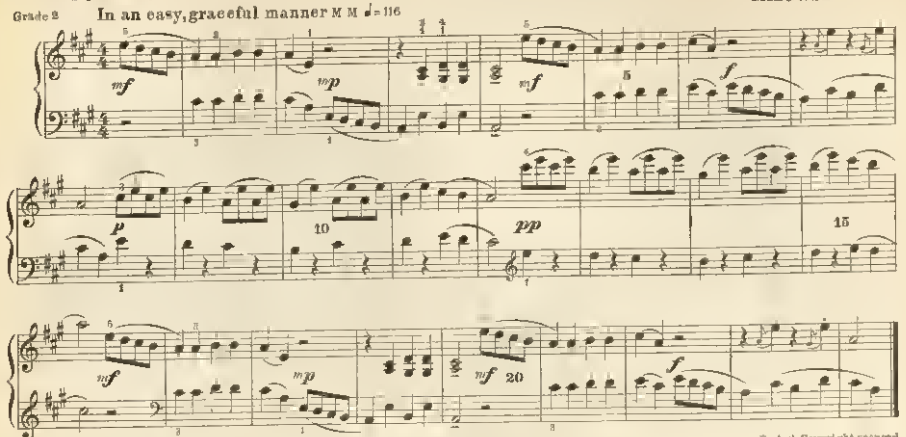
TWO LITTLE DANCERS

Teaching point legato and staccato

MILDRED ADAIR

Grade 2 In an easy, graceful manner M M ♩=116



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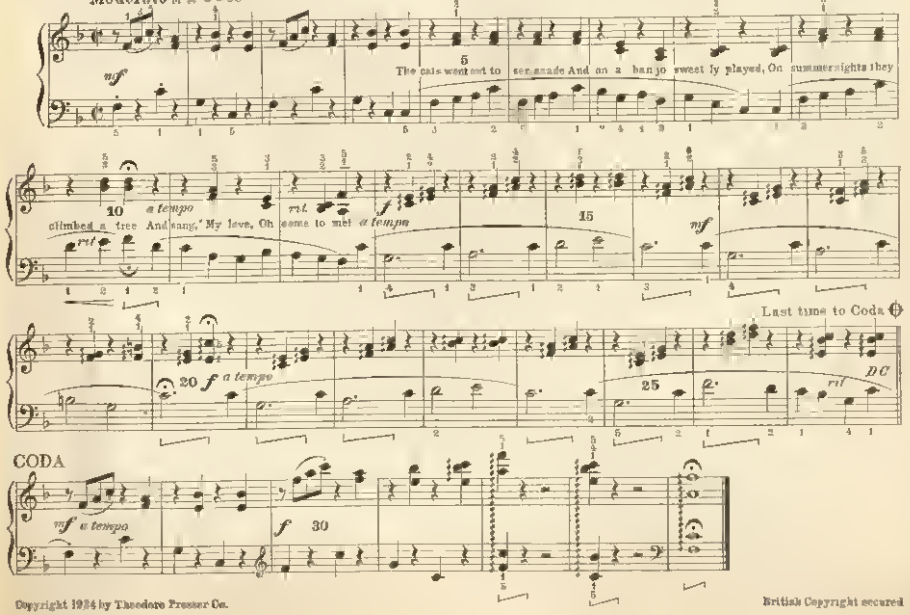
THE CATS' SERENADE

LOUISE CHRISTINE REBE

Grade 2 Moderato M M ♩=88



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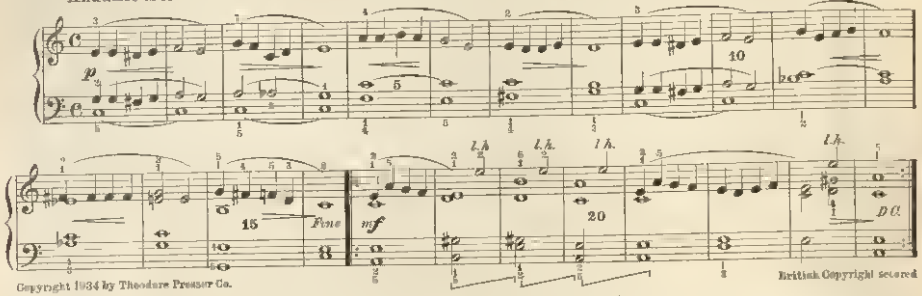
EASTER MORNING HYMN

As the church bells slowly ring,
I seem to hear the angels sing
"Our Lord has risen above all strife,
And shown the way to eternal life"

M. L. PRESTON

Grade 1½ Andante M.M. ♩=76



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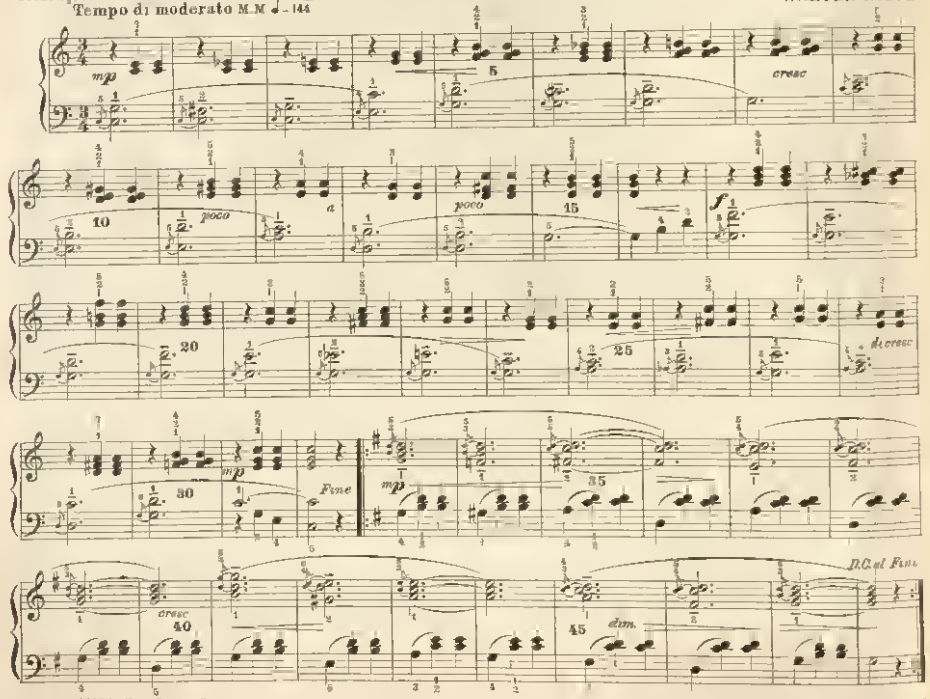
TWILIGHT DREAMS

WALTER ROLFE

Grade 2½ Tempo di moderato M.M. ♩=144



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Music in Pompeii?

By Constance K. Simons

We were lounging rather languidly along the hot ruined streets of Pompeii in July 1934 stumbling in the deep ruts of stone left by earthwheels of 2000 years ago, and watching frisky little lizards diving under the wild pinky-mauve scabious only to reappear from rhinoceros-like gray walls and vanish among the high stepping stones that kept Pompeiian feet above the gushing rain floods.

Our guide paused in a narrow street before the set of iron spikes in the accompanying picture, cast a dark glance over his left Arturian shoulder picked up a silver of stone stepped back to ensure the proper dramatic effect—then lightly struck three or four of the spikes in succession. Each bar yielded a different tone, clear and resonant like the musical sounds from fine cut glass when tapped by the blade of a silver knife.

A young lady in our party snapped the set and remarked that in her weeks of study and exploration among the classic ruins she had never heard learned of this primitive "instrument," set up when the art of music was crude indeed. But one might easily have passed them by as uncovered remnants of building material.

Old Vesuvius himself was probably the last performer on this queer harp as on that August day of 79 A.D., his crater yielded up oceans of gritty pumice, and finally smothered the tones of the quivering metal in deep seas of ashes that have preserved the spikes to this day.

When lightly struck these spikes [illegible] broken, give off sweet bell like tones

Tests for Music Students

By Gertrude Wilgus

Many music teachers overlook the benefits of giving written tests to their pupils. They take for granted that a student understands all about keys and their signatures or scale formation or the meaning of certain musical signs and terms. When through some mistake made in lesson time, they discover the pupil's ignorance they go into detailed explanations, which they have probably given a dozen times before the student says he understands and the lesson is continued. But has the student fully understood, and furthermore has he learned the facts so well that he will not forget them. One certain way of finding out exactly what the pupil knows is to give him a written test.

It is not necessary to take the time from the regular lesson period as it is usually possible to have the student come early or stay a little later and work out the test answers for himself while the teacher is giving a lesson to another pupil. The supervisor has prepared in advance a list of the questions written on a slip of paper which is given to the student.

The difficulty of the test should depend upon the length of time the pupil has been studying music. For example a first year student may be asked to write the signatures of the major keys, to give the time values of certain notes, to explain the meaning of signs such as sharps, flats, naturals and repeat marks, to write out a scale which they have studied and so on. As the student progresses the questions are made more difficult and the list may be expanded to include questions on musical history and elementary theory if the teacher so desires.

There are two major advantages in giving tests. First, the teacher learns the strong and weak points in the student's knowledge. She need not waste time in explaining what which the student already understands fully and can give more time to drilling on the points which need the most attention. The second advantage is that the pupil in preparation for the test will make more of an effort to learn the fundamental facts of music. Too often students depend upon having the teacher explain certain things every time they come up instead of digging in and learning for themselves. Through these tests with their attention to the underlying formation of music, which is sometimes neglected during the attempt to master the actual playing of some particular instrument the student gains the thoroughness of knowledge which is necessary to true musicianship.

"It may be thought that originality must become more and more difficult to achieve, in view of the enormous amount of music in existence. The fact however, that it has been possible for a diplomat and novel a school to arise as that of the modern France with Debussy and Ravel at its head, should make one pause before believing that the possibilities of variations are exhausted."—Wall Wall Gazette.

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THE SINGER'S ETUDE

Edited for April by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make the Singer's Department "A Singer's Etude" complete in itself

Analysis of the Vowel Sounds for Singing in English

By George Robinson

ANYONE who has the faculty of speech is in a degree interested in having a clear vibrant voice, first to be sure of being understood and second in order that the auditor may experience pleasure in listening. Analysis shows that a vibrant voice is one that produces clear vowel sounds, and conversely, continuous striving to produce clear vowels will develop a new vibrant quality in the voice. The two are interdependent, almost synonymous, for vowels are the only sounds produced by the vocal cords and the only sounds produced by the human organism which can be fully [illegible].

A soft voice is one which permits the escape of unused breath during the production of vowel sounds. If this fault is quite [illegible] the voice is said to be breathy; if it is extreme, the voice is said to be hoarse.

No matter how light a puff of breath may be released through the glottis (the opening between the vocal bands) careful listening will discern a resulting vowel sound, usually *uh* or *ah*. On the other hand, if, in striving for power of sound, the controlling factor be pure vowel only, simplicity is achieved in which lies true power of voice. Volume of sound then becomes more a matter of more or less effort but a reflex result of mental stimulus.

A Secret of Resonance

IN ORDER to have resonant voice, the burden of speech and song must be upon resonant sounds which are pure vowels, with a consequent lessening of stress upon consonants. If vowels are made of primary importance and the consonants caused to fit between them, the ear receives largely the vibrant sound and the unpleasant clicks, grunts and hisses of consonants pass figuratively as shadows and serve to bring out the high lights.

Many persons chew their words or "put them through the nose" or "swallow them in the throat" under the misapprehension that they are enunciating. Investigation of these faults shows that concentrating on the production of clear vowel sound is the basis for improvement. This has been said many times elsewhere that it seems almost superfluous to restate it, but in a majority of cases it goes over the head of the pupil, because it is stated merely as a precept, without reasonable analysis of the subject.

Language Fundamentals

ENGLISH WORDS are in the main composed of more consonants than vowels, with the consonants usually at the beginning and end of each syllable. Consequently a hasty interpretation emphasizes consonants in proportion to their numerical majority while vowels are correspondingly slighted. Here can be seen the reason for much of the chewing and swallowing of voice, for while all of the vowel sounds can be produced without movement of the jaw or lips, this is not true of consonants. Too much dependence is ordinarily placed upon the complementary action of the lips and the action of the tongue is usually overstressed. The one element which is conducive to vibrant voice is overshadowed by guttural or wraithlike sound that lacks spirit and vitality.

After the ability to maintain clear vowels as the basis of speech has been developed, consonants can be very much more effectively used, and they can be stressed more when stress might be desired. But it is absolutely necessary that the vocal cords be schooled to turn every unit of breath into sound before attention is given to producing emphasis by means of consonants.

Too Much Complexity

MOST STUDIES of voice and speech endeavor to list all the various sounds the human organism is capable of producing, while here the intention is to set down only those basic items which will assist in an improvement of voice quality.

It is necessary to go deeper than the school book rule that the vowels are *A, E, I, O, U* and sometimes *Y*. Turning to the dictionary is confusing rather than helpful, one standard desk work giving six pronunciations of the letter *A*, the words used for illustrative purposes being *carlam, father, fala, fat, fern* and *fast*. The last two, however, are of the same quality, the *a* in "*father*" being merely sustained longer. This then is not a difference of quality but of duration, which is of no concern here, and on this basis the *a* of *fast* and *fat* can be combined as being similar, while the *a* of *fare* is not *ee* sound but rather an *eh*.

Next are listed the pronunciations of *E* as used in *get, prey* and *freeze*. In *get* the *eh* sound is the same as the so-called *a* in *fare*; in *prey* the sound is a diphthong composed of the two fundamental sounds *eh-ee*; and, finally, the true *e* sound in *freeze*.

The letter *I* is illustrated by the words *bit* and *police*. Here is the new sound of *ih* in *bit*, but *i* in *police* is a repetition of *ee*.

Words illustrating *O* are given as *photo, note, not* and *north*. In *photo* and *note* the *o* is the same in quality, *not* has the same fundamental *ah* as in *father*, *north* the same fundamental *aw* as *fals*.

For *U* there are *but, burn* and *full*, the fundamental vowel of *but* and *burn* being the same, while *full* has the *double-o* sound as in *book*.

The Alphabet Analyzed

ITALIAN is a favorite language of singers because of its wealth of vowels, but there is really much vowel material available in English, and for illustrative purposes the names of the letters of the alphabet are dissected.

A—a diphthong composed of *eh-ee*, two of the ten fundamental vocal sounds as vowels used in English.

B—the vowel ee impounded in the throat by the lips pressed together and then released explosively, in use it impounds the vowel sound which is to follow. If the vowel follows, the vocal sound *uh* or *ah* in some degree must escape to delineate it.

C—an escape of breath between tongue and teeth followed by *ee*.

D—the vowel *ee* impounded in the throat by the tip of the tongue against the roof of the mouth and released explosively. Otherwise it is the same as *b*.

E—one of the ten vowel sounds.

F—the vowel sound eh followed by an escape of air between the lower lip and upper front teeth.

G—the vowel e impounded in the throat by the tongue pressed against the roof of the mouth, then allowed to escape with great friction.

H—the diphthong *eh-ee* followed by *t-sh*.

I—a diphthong composed of *ah-ee*.

J—the same as g followed by *eh-ee*.

K—the breath impounded in the throat by the back of the tongue and released simultaneously with the sounding of the vowels *eh-ee*.

L—*eh* maintained while the tip of the tongue is raised to the roof of the mouth just back of the front teeth, semi restricting the flow of the vowel. In use it is necessary to perform *l* as a quick flip of the tip of the tongue, maintaining the preceding vowel if any until it is cleanly cut off by the tongue.

M—*eh* maintained while the lips are brought together, closing the mouth and diverting all free sound through the nasal passages. Note that in *m* the basic quality of *ah* does not become constricted as in *l*. This can be demonstrated by placing the back of the hand to the lips while producing *eh*, which will result in *M* even though the lips are not moved. In *l*, however, the tongue does not completely block the passage of sound through the mouth, and because of its semi free quality it is often given time duration causing throat tightness which does not occur if treated simply as a tongue flip.

N—*eh* maintained while the tip of the tongue is raised against the roof of the mouth, diverting the free passage of sound through the nasal passages as in *m*.

O—one of the ten vowels used in English.

P—breath impounded by the lips and released in a blast followed by *ee*. Note that *p* differs from *b* in that the vowel sound *ee* is impounded in the throat for the production of *b*, whereas in *p* there is no vocal cord vibration until the lips are opened.

Q—the breath impounded in the throat by the back of the tongue and released in a blast followed by the sounding of the vowels *ee-oo*.

R—*ah*, followed by flapping or drumming of the tip of the tongue against the roof of the mouth, actuated by the blast of breath as a reed.

S—*eh* followed by an escape of breath between the tip of the tongue and the roof of the mouth.

T—breath impounded by the tip of the tongue against the roof of the mouth and released in a blast followed by *ee*.

U—a diphthong composed of *ee-oo*.

V—the vowel *ee* semi-stopped by the lower lip against the upper front teeth, then released in a free sound.

W—double *ee-oo*.

X—*eh-ks*.

Y—the three vowel sounds *oo-ah-ee*.

Z—the breath escape of *s* plus the vowel *ah* followed by ee.

To Begin Then Use

THIS ANALYSIS of the alphabet is not intended to be a perfect phonetic dissection nor to improve pronunciation. The purpose is rather to illustrate how to distinguish between true vowel sounds, diphthongs and consonants, the latter being for the most part stoppages of sound with a modality to make voice quality unless skillfully handled. For example, in the word "see" it is necessary to emit more breath to form *s* than is necessary in producing the vowel *ee* which follows. Consequently the vowel must be the primary consideration in order that the mechanism of the throat will adjust itself to utilize every bit of breath passing the glottis during the formation of the vowel. The *s* sound, by its very nature, is breathy, while the sound following must be just the reverse. And, as it is simpler to make a vowel breathy (creating breath escaping) than to reverse the process, it may be seen that the vowel must be considered and planned first.

Diphthongs cause trouble for the reason that it is natural to attempt to get [illegible] them as the written symbol indicates, while actually they are two separate vowels and must be treated as such. When this is skillfully done, no listener can discern the separation. The English letter *a*, for example, as used ordinarily in speech, can be tossed off without much attention, because of its short duration, but when it must be sustained, as in singing, the two vowel sounds are apparent. If the first, the *eh* sound, is maintained during most of the duration of the note and the second is executed clearly but without stress and just at the end, the proper result is attained. If executed in this manner there is much less likely to be white and characterless.

(Concluded in next Etude)

Dean C. James Velie has written, "Two violent foes of the art of music, which very easily work their way into its very heart, are commercialism and personal glorification. Our art is so much bigger than the personalities associated with it that we should be able to look beyond them."

A New Field for Singing Teachers

By Dr. Herbert Sanders

LIKES AND DISLIKES in music always have existed and probably always will exist, but, amid the certainties of modern taste with its preference for that and its antipathy to this, one fact stands clearly forth—that people are still profoundly moved by a beautiful song rendered by a beautiful voice. It may be that the symphony will continue to appeal to the elect, the opera may still be preferred by the visually minded, the string quartet will keep the loyalty of its exclusive devotees, but the great wooer to romance always will be always the efficient singer with a voice capable of giving appropriate expression to his emotional impulses.

Yet the art of singing with its great tradition and undiminished power of appeal [illegible] among its teachers many who some years ago were perhaps admirable singers—in which reputation they built a practice—but who unfortunately have not strengthened or even maintained their intellectual or vocal powers.

Singing: Its True Foundation

THE TRUE foundation of singing lies in the utterance of perfect English. In the highest expression of singing enunciation (vowel production) and articulation (consonantal production) are united in pronunciation (the production of the complete word). In less technical language the competent singing instructor must be not only a master of singing but also a master of spoken English. He must speak with spontaneity, grace and distinction. The hesitating, indistinct, mumbling speaker has no right to teach a subject when he is without sufficient energy to practice the principles which it is his business to inculcate in others. Speech and song are one with the same traditional organic and psychic sensitivity.

A New Trend

ACCOMPLISHMENT in both the sung and spoken word will come, if other countries will but follow the English trend. English musical institutions like the Royal Academy of Music, the Royal College of Music, The Guildhall School of Music, the London Academy of Music and Trinity College, all of London, now have elocution tests in their diploma requirements, and many of their licentiates are teaching elocution and public speaking as well as singing.

And what is more logical? The basis of good singing is good speaking (singing places the spoken word under a microscope and reveals its defects); the guide to good singing is a cultivated, super-sensitive ear.

"Good speech," said the genial old "Autocrat," "is the ticket of admission to the dress-circle of life." Professor George P. Marsh said, many years ago, "A plain, simple unaffected manner of speech is one of the most attractive of external qualities. It is also one of the most difficult of acquirements, for in all grades of society, from the wigwam to the salon, the most natural thing in the world is to be unnatural."

Call to Competence

EVERY MAN should learn to express himself with a minimum of words and a maximum of meaning through the use of a voice that will energize his words with compelling power. The executive has to address efficiently his board of directors, the politician must face the electors, the preacher his congregation. A man's ability and training should equip him to say "the right word at the right time, in the right place and in the right way." The men, of all men to supply this urgent need should be our singing masters.

American Speech

TO FIND the right path for many will not be easy. To tread it requires not only a sense of direction but also an indomitable will—not a will to move mountains but a will to keep on until the goal is reached. One must bear in mind, however, that speech, like clothes, conduct or chairs, can be judged only by means of standards. In uncultured homes and districts, even when speech forms are carefully taught at school, it is most difficult to get children to speak as they should. Punch's example of Cockney English is merely an exaggerated illustration of a general condition. "Why her end me were the best of friends before him and her met! Of course this is between you and I."

Is There a Standard Speech?

FOR THE MOMENT, however, we are discussing the manner rather than the matter of speech, so we come to the question, "Is there such a thing as standard speech?"

Here are two quotations from "How to Speak English Effectively," by Dr. Frank H. Vizetelly, the dean of American lexicographers.

"The best spoken and best written English is that which conforms to the language as used by men and women of culture."

And "It is by the delicate but clear utterance of the unaccented vowels in words with their correct values that we distinguish the cultured person from the uncultured one."

Say Something

WOULD BE MASTERS of the spoken word ought not to need a reminder that the most unpopular of all speakers is the man who combines a facile manner with a dearth of matter. The man whose stream of language is unsupported by a stream of thought is a plague to an intelligent public.

The man who pictures himself as a Caruso and who in season and out of season strives, by perfecting his speaking and singing voice to make his ideal real, may not develop into a Caruso, but at least he can and may become a success in the line of his endeavor.

Music, a Language of Purity

"Herein lies one of the divine attributes of music, that it is absolutely free from the power of suggesting anything immoral. Its countless moods and richly varied forms suit it to every organization and it can convey every meaning except one—an impure one. Music can suggest no improper thought; and herein may be claimed a superiority over painting and sculpture. Nor do alone (apart from articulate words, spectacle or descriptive program) must from their indefinite nature be removed. Let us thank God that the one elevating and ennobling influence in the world which can never lose its purity and beauty."—Sir Arthur Sullivan

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THE ORGANIST'S ETUDE

Edited for April by
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

On the Study of the Hymns for the Congregation

By T. L. Rickaby

THE NUMEROUS church hymn-books or Hymnals as they are sometimes called singly and collectively, offer a most fruitful field for study and moreover it is a field of almost unlimited extent. There are such an infinite number and variety of hymns that they could easily be made the study of a life time, and several writers, ministers and organists as well as laymen, have spent a considerable portion of their lives in studying and writing about the church hymns.

Of the hundreds to be found in the average hymn book, the great majority constitute a veritable gold mine of literary values with all that this term implies—poetic expression and beauty of imagery, together with the spiritual content that we naturally look for in poems intended for religious worship. But although the hymns are sung Sunday after Sunday they are not really well known, or at least very few are well known. As a rule the same few, a hundred at most in the course of the year, are sung over and over again but even so, it would be unusual to find a congregation that could sing any hymn through without the books. Further they are sung slowly, syllable by syllable so that it is quite possible that a hymn might be sung through without those singing being able to comprehend fully the complete sense of the words at all. Hymns deserve a better treatment at the hands (or rather voices and minds) of a congregation than that. The hymns should be "read, marked, learned, and inwardly digested," when their real value, numerous beauties and spiritual character would all become more evident with consequently an increased interest and enjoyment in their use.

The Processes of the Years

TO AN ORGANIST and choirmaster who can look back on over half a century of musical activity in churches, the changes that have come over many phases of the work are very marked but the trend has been upward and the results show a most gratifying standard of improvement. The minister who never selected the hymns, or who did not even care what hymns were chosen, or who selected them—a common enough type at one time—could not be found today. He selects his hymns as carefully as he selects the topics for his sermons. Further he will be associated with the organist so closely that they will form an ideal partnership for the furtherance of the spiritual and musical work of the church. That this is more than merely a theory is abundantly proved by the fine association and co-operation that exists between so many ministers and organists all over the country and by the growing custom of printing in the church bulletins the name of the organist, not as organist but as "Minister of Music." Further the minister will often take an active and even enthusiastic part in the new movement that is gradually gaining favor of having congregational rehearsals of the hymns. Happy indeed is the organist who is associated with a minister who is musician enough to join with the organist cooperating and assisting him in the improvement of the congregational singing. Whether the minister is active musically or not there is not one but would gladly welcome congregational rehearsals and encourage them.

Enlisting the Congregation

THE MODERN organist and choirmaster undisputably owes another duty to his church besides the stereotyped and time honored one of preparing a prelude, an anthem or offertory solo or duet and a postlude for each service. Some, having realized this, have acted on the impulse and, without any let down of interest in the specific tasks of the choir or quartet, have begun to devote considerable time to what the congregation is supposed to do but which the congregation ignores to a large extent. Hymns were made for the congregation to sing, but an amazing number of churches have no congregational singing worthy of mention.

But this condition is gradually improving. In developing this comparatively new worship feature it has been found that there was something needed more than to have someone face the people and either vociferously urging them to "sing out" and everybody sing, to begin waving his arms and continuing contortions until the hymn was finished. It is not at all necessary. When people assemble for worship they should not have their attention distracted by any sort of acrobatics. They will sing readily and whole heartedly if they know the tunes and comprehend the full significance of the words and sentiments expressed, and recognize the spiritual content of the poem.

The Congregation Studies

AT THE congregational rehearsal time are readily learned, and the minister will be only too pleased to say a few words regarding the author together with any interesting facts about the origin of the hymns to be practiced. If the minister cannot be persuaded to do this, the organist can undertake the task himself. It is true that people do not really know the hymns they sing; it is equally true that they know still less about the hymn writers and the conditions that prompted the creation of this vast amount of religious poetry. The hymns are so numerous and so varied in character, form and content that lectures of unusual interest may be given with the Church Hymns as the topic. Practically all hymns have something of worth that may be said about them and their creators.

It must be admitted that in some books dealing with hymns as much attention is paid to fiction as to fact. But making all allowances for a natural desire to say nice things about these sacred poems, there remains much of authoritative interest to be recorded. For many years the writer has given lectures on Church Hymns, and organists and choirmasters are earnestly advised to give the lecture idea some thought with a view to attempting it with the hymns in mind. At first sight this might seem to be encroaching on the duties of the minister, an encroachment that he might resent as much as the organist might resent any interference on the part of the minister. Nothing like this need be feared. In all probability the minister might not have the time to devote to hymn lectures, and there is no reason why the organist and choirmaster should not be just as well equipped for this particular phase of church work as the minister who would welcome as a co-worker any musician who could adequately do work of this kind. Moreover it would undoubtedly strengthen the bond of cooperation between them. It will mean an increased amount of reading and more or less concentrated study, but it is an absorbing employment productive of both personal interest and pleasure to any one who undertakes it, even if such study is never utilized for lectures or the like.

A Fertile Field

MANY LECTURES may be prepared on the hymns in general. But it has been found possible and of special interest to write lectures on specific groups such, for example as the "Evening Hymns" which are among the most beautiful of all hymns, with "The Cross" as the subject, or "Hymns written by Women." The field is a fertile one and by no means overworked, for although the movement towards a better understanding of the church hymns and a more intelligent reading of them is gaining ground, there is abundant room for its wider adoption and it is bound to spread. It is a New Deal applied to church work in a branch where a New Deal has been needed. However, to those undertaking it the warning is repeated that it will entail work, and that they must put into this particular new deal expert musical assistance. But the work has paid richly wherever it has been tried in the right spirit.

Sources of Information

TO RENDER this preachment as useful as possible a list is appended of books dealing with the work discussed here. They ought to be in the library of every organist or choirmaster, even if he never entertained the idea of being a lecturer or of making any public appearances as a hymn champion. If it is true that the genuinely efficient man should know something of everything and everything of something, the efficient choirmaster certainly should know everything available about the hymns.

To purchase all the books mentioned here might present an insuperable financial hazard, if it were attempted to get them all at once. But it is not necessary to buy them. They are all found in some libraries. If the small town library does not have them on its shelves the librarian will gladly apply to the State Libraries, or those in the larger cities, most of which have extensive facilities by which almost any book in print may be procured. So, not having the books in one's own study nor the necessary funds to purchase them need prove no bar to reading them and making their contents our own. Incidentally the publishers of THE ETUDE could procure any of the books mentioned here.

This is not the place for advertising but perhaps it may be allowable to mention a few pamphlets which have been found very useful, containing as they do much advice, information and practical suggestions regarding modern church music and methods. They are printed by the School of Music, North Western University, Evanston, Illinois, and while the supply lasts, can be had for the asking. Their titles and authors follow: "Progress in Church Music" by Harper; "Hymn Singing and Hymn Playing" by Lutkin; "The Problem of Church Music" by Lutkin; "Organization and Administration of Church Music" by Smith and Marshall; and "The Minister and the Hymnal" by Beltz.

With regard to the larger works one might mention the Julian Dictionary of Hymns and Hymn Writers; Hatfield's "Poets of the Church"; Prescott's "Christian Hymns and Hymn Writers," all of which treat of the hymns and their writers exhaustively and thoroughly, being all an heritage as to the lives of the authors of the hymns, special incidents regarding the hymns themselves and the inspiration that produced them.

Added Treasures

HOWEVER there are a number of other works smaller in extent perhaps and dealing with a limited number of hymns and anthems but all full of interesting information and all inspiring to a marked degree. We might mention "More Hymn Stories" (Price); "Story of our Hymns" (Ryder); "The Chief Hymn Writers" (Martin); "Hymns you ought to Know" (Olin) and "Hymns and Hymn Writers" (Campbell). While not dealing specifically or exclusively with hymns, there are a number of very valuable books that should be read and owned by any musician who aspires to fill the new position of "Minister of Music" rather than to be merely organist. I might mention "Ministries in Music" (Dickerson), "Musical Ministries in Church" (Pratt), "Music as an aid to Religion" (Lutkin), "Music in Worship" (Swisher), "Church Music" (Nicholson), "Church Music and Worship" (Harper), "The Choir Trainer's Art" (Richardson), and "Junior Choirs" (Vosseller). A search through catalogues would doubtless discover others equally valuable.

But enough has been written to furnish food for thought and perhaps some incentive for activity in the modern spirit that is being developed in the musical work of the Church, in one of its directions. Which was the object in offering this chapter.

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Know Your Anthem

By Ada Clark Davison

THERE IS a freedom gained for singers in the knowledge that they are so well acquainted with their anthem that they can sing it forward and backward and in their sleep, figuratively speaking. And that freedom is worth having since it creates a feeling of ease and detachment from the details of notes, rhythm and the minor methods used to secure the right expression, and at the same time leaves the singers free to impart to the congregation the full importance of the message they are privileged to deliver through song.

In anthem singing it is well to remember the old saying "What is worth doing is worth doing well." For half learned anthems never produce satisfaction to the singers, the audience, the choirmaster, or the pastor.

Any choir—junior, intermediate or senior—rebels against tiresome repetition, unless the singers are made to feel that each repetition has a significant value.

Getting Results

ONE OF the most successful choir masters in producing finished anthems that are pleasing to everybody, uses the following method:

The anthem is sung through twice, as new music, to get the general idea of the music, as a whole.

At the next rehearsal the parts are learned and solos assigned.

The third rehearsal takes care of the more minute details of expression and appeal. When this state of progress is reached, the choir sings unaccompanied.

This method of procedure is not a hard and fast one. There are anthems that require a very short time to be learned. An anthem with a lilt and swing that carries itself along with little need for attention to melody or rhythm, and with sentences so obvious in meaning that there is no need for special work, will be mastered in a short time. However such gems as *God So Loved the World* from Stainer's "Crucifixion" requires absolute knowledge of the tone value—yes and the spiritual value, too—of each note.

A Message Interpreted

ANTHEMS of all kinds should be mastered so perfectly that the sopranos will be independent of strong tenors behind them and the basses or altos will not be confused by a dramatic organ chord in the accompaniment. Their music should be to them as the printed notes of a speaker's guide.

A full and complete knowledge of the anthem not only gives freedom to the singers, it gives them also power to transmit a message of spiritual appeal straight from their hearts to the hearts of their receptive listeners.

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ORGAN AND CHOIR QUESTIONS Answered

By HENRY S. FRY, MUS. DOC.
Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. In response to my inquiry as to the price of a small practice organ you said the name of the builder and information as to . . . [illegible] . . . the American Guild of Organists? Where can I secure a copy of the specifications of the Atlantic City Auditorium Hall organ? Why 71 pipes in a stop when there are only 61 notes on the manual? Is the English Horn the same as Cor Anglais?—E. W.

A. The cost of an instrument depends on the builder selected, and we could not give the exact price without consulting the builder . . . [illegible]

. . . of Day Scala. Ten Anthems for Intermediate Choirs, soprano, alto, baritone . . . [illegible]

Q. I have studied piano for four years and organ for one year. I play . . . [illegible] . . . Could I qualify for the position of organist in my church? The organ on which I practice is a two manual with the stops . . . [illegible] . . . What would be the average price to add a Harp Action and Tremolo? Please name some pieces for organ that are easy and suitable for church use.—B. H.

A. Not knowing the requirements of the position in your church we cannot pass on your fitness for the position. Unless the position is a comparatively easy one to fill, your limited experience does not suggest your being fully equipped for a successful administration. . . . [illegible]

If the singing of the hymns is of a hearty congregational character we suggest the following stops: Great Organ—Open Diapason, Dulciana, Melodia, Flute 4 and Octave 4. Swell Organ—Salicional, Stopped Diapason, Viola . . . [illegible]

[illegible]

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Bands and Orchestras

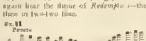
(Continued from page 209)

. . . which are heard . . . [illegible] . . . the Dutchman's . . . [illegible]

Eventually we find the theme of *Redemption* . . . [illegible] . . . Eight bars later after more suggestions of the spinning chorus and the storm scene, another *ritenuto* passage sets forth the second phrase of the theme of *Redemption*. Following another . . . bars (a tempo) the third phrase of . . . is presented and four bars later . . . again heard but each time in a different key as though Senta were proclaiming (and more insistently) her undying . . . for the distraught Dutchman as he . . . aboard his vessel. The storm now . . . in intensity and a short, crashing chord denotes the sudden destruction of the ship.

A pause ensues, then the *Presto* sets in. After an introduction of eight bars we again hear the theme of *Redemption*—this time in two-two time.

Ex. 11
Presto



A development of this theme is seen followed by a final proclamation of the theme . . . augmentation by the brasses. This *fortissimo* passage comes to an abrupt conclusion as the *Redemption* theme enters *pianissimo* in flute and oboe against soft arpeggios in the harp. A short . . . brings the overture to its joyous conclusion.

The Interpretation

GREAT FLEXIBILITY in tempo is required in the performance of this highly dramatic number. Although Wagner marked a tempo of 72 for the opening *Allegro con brio*, it is more generally taken at a tempo of about 104. Some portions of the storm music are played at an even quicker tempo. The appearance of the *Dutchman* theme each time calls for a slight *ritenuto* as does that of the *Redemption* theme. Space does not permit of a detailed discussion pertaining to the interpretation.

Since this overture is among the numbers chosen for the 1935 band contests, thematic examples have been taken from the band score. It is needless to remark that the band arrangement will bear all . . . [illegible]

Composers and How They Create

(Continued from page 212)

walls of his room. It was thus that his two expected friends, Atterbohm and Dr. Bernhard, literary lights of that day, found him. They had knocked and knocked at the door but, receiving no answer and finding the door unlocked, they went on up to Beethoven's room from which they had heard an occasional heavy chord on the piano. Fischer has stated that the above scene may have represented some of the great composer's labors on his Quartet in C sharp minor."

Thayer tells us that Beethoven nearly always worked with a definite picture in view, it being very essential that this picture be clear and well ordered before writing could begin.

Treitschke, who was asked to write the text for one of the "Fidelio" arias, gives us an interesting description of Beethoven's dependence on improvisation. Learning that Treitschke had completed the text, Beethoven came to his home in the early evening and asked to see the words. After reading it over "he walked up and down the room humming as usual, instead of singing—and opened the piano. My wife had often asked him in vain to play, but now putting the text before him he began a wonderful improvisation which unfortunately there were no magic means of recording. From this fantasy he seemed to conjure the theme of the aria. Hours passed, but Beethoven continued to improvise. Supper which he intended to share with us, was served, but he would not be disturbed. Later in the evening he embraced me and, without having eaten anything, hurried home. The following day the piece was ready in all its beauty."

The Magic of Nature

ANOTHER COMPOSER who loved the woods was von Weber, and he received his happiest inspirations while on solitary strolls through the country. According to his son, Weber would allow these impressions to sink into his consciousness but not until he had returned home and in the cool of the evening would he record his ideas, this recording being done on scraps of paper always cut and ready to hand. No piano was used in his work, and he is said to have transcribed these ideas, in the case of opera scenes, for full orchestra.

Earlier in this article have been given in Berlioz's own words his feelings toward the use of the piano in composition. Now let us have Weber's. They are strangely alike. "The tone poet who gets his ideas at the piano is almost always born poor or in a fair way of delivering his faculties into the hands of the common and commonplaces. For these very hands, which thanks to constant practice and training, finally acquire a sort of independence and will of their own, are unconscious tyrants and masters over the creative power. How very differently does he create whose inner ear is judge of the ideas which he spontaneously conceives and criticises."

The Skylark of Melody

ONE OF our most amazingly prolific composers was Franz Schubert. With him, to see a poem was to set it to music. Melodies flowed from his magic pen. We are all too familiar with the beer garden composition of one of his most famous songs. But this incident is typical of many similar ones in Schubert's all too short life. Henry T. Finck has rightly said that Schubert improvised with his pen. Much of this improvising should have been relegated to the waste basket, but we are ready to overlook the haste and imperfections of his minor pages for the glories of his major ones.

Having quoted Berlioz and Weber on the evils of composing at the piano it might be well to mention that Johann Sebastian Bach had an equally low opinion of "finger composers." In his mature years and after he had fully developed as a composer he referred to such composers as *Harpsichord Knights* and belittled their dependence on their digits.

Wagner was another composer wh . . .

(Continued on page 250)

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Edited by
ROBERT BRAINE

It is the ambition of THE ETUDE to make this Violin Department "A Violinist's Etude" complete in itself

Just Intonation in Violin Playing

By Albert Gale

PART II

IN FURTHER discussing just intonation [illegible] data which belongs to the province of the physicist. One [illegible] the list of textbooks [illegible] the opinions of every musician, and a dozen other things and scarcely [illegible] except show the scientific [illegible] this matter. I have already stated [illegible] one respects their deductions [illegible] with the actual practice [illegible]. For example the [illegible] the enharmonic tones [illegible] contradicted by the teaching of physicists [illegible] their deductions [illegible] from mathematical calculations. I have no quarrel with these [illegible]. Neither have I with the [illegible] instrumentalists. Though equal temperament is hardly entirely to satisfy an exacting ear, for expediency with instruments of fixed scale it is the only practical tuning. Some day it may give way to a pure intonation on pianos and organs made possible through the invention of a practical just intonation keyboard.

The variations between just and tempered intonations are so slight that there is no offence to a sensitive ear when the two are used together, as at times they should be. Having tuned pianos and reed and pipe organs, I know the joy of laying a temperament worked out so evenly that practically all tonalities sound equally good, but I am not wedded to its effect as is one tuner who told me he had become so accustomed to tempered harmonies that he liked them better than those of pure intonation. Tempered tuning is eminently practical for the purpose intended but I revel in the other sort. When I hear a major chord sounded by instruments of variable pitch I crave a fifth perfect in vibration and a third that is not sharp.

Unconscious Adjustment

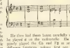
EXACTING players and singers, even though performing with piano accompaniment, try to place their tones in conformity to just intonation, using a scale of diatonic whole and half steps with chromatic intervals all adapted to the basic tonality in which they happen to be at the moment. When the tonality changes they unconsciously vary their tones to conform. It is because their ear demands it. If such a one did not change his foundational tonality to suit the key changes of the accompanying instrument he would find himself far afield when the composition led into many and remote tonalities.

An instance of strict adherence to just intonation is well illustrated by a story told of the famous Joachim string quartet. Two compositions had been written, designed to produce the Pythagorean comma, one by elevation and the other by depression guided solely by musical control and not by sound beats. Both compositions started in the key of C. Open strings were avoided throughout. The first composition took on one sharp at a time in the key signature until the entire circle of sharps had been compassed and the players were in the key of B♯. They found they had gone up in pitch approximately a tenth of a tone, yet they were enharmonically on the same tone with which they started. Similarly the second composition led them through the flat keys in order until the key of D♭♭ was reached when they found themselves too low by about the same interval as before.

They were good players, as we well know. They had to be to do a thing like that. I cannot vouch for the accuracy of the story. It might well be true and surely illustrates the point. Then there is the story told of Theodore Thomas who, it is said, had the sense of absolute pitch. He was walking with a friend and they heard a distant bell ringing. The friend asked Thomas what pitch it was in. Thomas replied instantly "D♯," then hesitated a moment and said "No, it is E♭."

The instructor of an instrumentation class in one of our prominent teachers' colleges was trying out the class on transposition of parts for various orchestral instruments. It involved writing several such notes as C♭, E♯ and B♭♭. One of the students asked why they could not be written B♮, F♮, A♮ instead. This brought out a discussion of enharmonic notation and led to an experiment. The instructor wrote on the board a melodic succession similar to this:

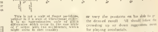
Ex. 4



He then had them listen carefully while he played it on the violoncello. He purposely played the G♭ and F♯ in several different locations, asking first one then another of the class for expressions of choice. The positions chosen were marked on the fingerboard. There were ten in the class. It developed that all favored playing G♭ lower than F♯. Then the same melody was played using a tempered position for the two tones and not one in the class was satisfied. All members of the class sang a little and each could play fairly well on one or more instruments but to several in the class the idea of enharmonic tones being different in pitch was quite new. They would naturally have played or sung such notes, giving each its proper leaning, but it had not occurred to them that the manner of notating gives a tone its distinct pitch identity.

A similar experiment with a trombone pupil brought out the same result. He had never taken lessons in music, but, working by himself, had acquired a good tone. He had an exceptionally good ear. As he played the instrument the teacher marked the positions he was using on the slide. When asked why he made two tones which were enharmonically the same in different locations his only answer was, "I don't know why, but I know it must be that way."

Half steps used by discriminating players or singers are of two sizes, large and small. One large and one small taken together make a whole step. All single sharped tones lie a *small* half step from the natural tone above. All single flatted tones lie a *small* half step from the natural tone below. Other *small* half steps are those which occur diatonically in the major scale, that is between 3 and 4 and between 7 and 8. A *large* half step occurs between any tone and the same letter tone raised or lowered by use of an accidental, thus G, G♯, G, G♭, A, A♯, A, A♭ and so forth. All of this will be made more clear by a drawing showing the C major scale.



This is not a scale of finger positions, neither is it a scale of vibrational [illegible]. It is an approximation only of pitch differences which occur in the one scale of C major with the accidentals which might occur in that tonality.

One will gain a distinct advantage by keeping the fingers down on the strings as much as possible when trying to acquire pure intonation. Practise measurement, measurement, measurement first, last and all the time. It cannot be done with the unengaged fingers flying in the air. Listen closely to effects. One must be extremely careful about tuning, also taking infinite pains to eliminate the beats. There must be frequent testing of finger positions by sounding them with open strings when unisons, octaves, fifths and thirds are formed. All accidentally sharped tones should be played with the finger crowded *close up* [illegible]. All accidentally flatted tones [illegible] the tone below. [illegible] sharped or flatted [illegible] necessarily apply [illegible] sharped or flatted [illegible] tone. An accidental [illegible] dicts a flat in the [illegible] sharp and [illegible] sharp in the [illegible] [illegible] their *small* half steps with the sharped letter above and flats take their small half steps with the flatted letter below, thus C♯ D♭ [illegible] A♭.

Players of such orchestral instruments as flute, oboe, clarinet, trumpet, horn and so forth can quite easily push the tone up in pitch or let it sag down to fit the requirements of pure intonation. The extreme flexibility of pitch of which such instruments are capable is shown in the performance of some of our jazz players. The trombonist can either lower his tone or vary the positions on his slide to get the desired result. All should follow the crowding up or down suggestions given for playing accidentals.

A well known acoustician has figured it out that an instrumentalist would have to make use of seventy-two different tones within each octave in order to play in just intonation and make excursions into each major and minor key, but this need not discourage the ambitious player. If the aspiring violinist has a good ear for unisons, octaves, fifths and thirds and follows the few foregoing simple suggestions his playing will be much purer in intonation than if he adjusts his tones to those of the piano, even though that instrument be tuned, say in excellent condition.

Voice and Violin

By Robert Braine

Of all instruments the violin most nearly resembles the human voice. Consequently the singer can learn much by singing with the violin, or listening to the violin and the violinist can improve his tone by playing with the voice, or listening to the singing of eminent vocalists.

The writer recalls that in his youth practically all teachers of class singing in the public schools were good violinists and always took their violins to their classes. It was practically impossible for a public school music teacher to get a position unless he was a good violinist. This produced excellent results, as the children loved to hear the tones of a violin and could pitch them with the greatest ease. Of late years the violin unfortunately is not used so much in public school class instruction. The children always looked forward with the greatest eagerness to the music teacher and his fiddle, and the weekly singing lesson was the bright spot of the week's work.

A good story is told of deBeriot, the great Belgian violinist, who made his home in Paris for many years, and his wife, Malibran, one of the greatest singers in the history of the vocal art. One day one of deBeriot's violin pupils said to him, "Maestro, how can I improve my tone and expression?" "My boy," was deBeriot's reply, "go to the Grand Opera as often as you can when my wife Malibran sings or when she sings at concerts. Listen to her singing and imagine you are playing your violin with her. This will inspire your tone and expression more than anything I can suggest." The pupil followed these instructions and wonderful improvement followed.

Now it was Malibran's turn. One of her pupils in singing asked her "Madame, how can I improve my tones and attain greater perfection in my singing [illegible] work?" "My dear," said the great diva, "just you attend all the concerts where my husband, deBeriot, plays violin solos, and listen intently to him. Try to hum ever so softly with his violin playing as if you were doing the playing yourself. This will be a most wonderful help to you, and improve your singing more than you can imagine."

So here was a great soprano and a great violinist advising their pupils to listen, one to the other, and advising them to imitate the tones of the violin and the voice respectively. No better advice could possibly be given.

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Individuality of Tone

By Charles Fingerman

When the violinist has arrived at that path where he stops through his playing the coming ernst he drops out of concert work for a year or two and isolates himself in that far distant country known as Intensive Study. Here he gives especial attention to the quality and individuality of his tone. He draws his bow to its full length up and down many times, first without the vibrato. He listens very carefully. He examines the tonal outline.

As the picture painter "hears" with his eye, so must the violinist "see" with his ear, for he is also painting—in sound. What will he see? He will see a picture of still life, a land where motion is an unfamiliar guest, an antediluvian region where animation is unknown.

But now the violinist may make use of the vibrato. The tonal landscape changes. It is changed miraculously with life and motion. Rivers of beauty flow through it. The very air pulses with life.

The violinist should spend from one to two hours every day in challenging his ear and mind to describe the nature of the tone he is forming. He should strive to make it broad, personable. Each stroke must bring up a different picture. Then, in a comparatively short time, he will notice that his tone is filled with a dominant quality and with individuality.

Those Second Fiddles

By Ralph Ritchey

A CAREFUL OBSERVER will often notice that many school orchestras of high calibre are noticeably weak in the second violin section. Many directors ascribe this weakness not to a lack of talent on the part of violin pupils but to a lack of interest in playing second parts. It is all very well to explain to the child that the second part is just as essential as the melody. The fact remains that in most cases when a child is assigned to the second violin part he soon begins to lose interest. The lack of incentive results in neglected practice and often causes the pupil eventually to drop out all together.

There are several plans which have been used with good effect to keep pupils interested and to secure progress of all. The exact procedure in each case must of necessity depend on local conditions. Two factors to be considered, in seeking a remedy, are the size of the organization and the type of compositions usually attempted.

Afterbeats in Ensemble

MANY orchestra numbers give the burden of the melody to the first violin and confine the second violin to afterbeats and other rhythmic forms of accompaniment. When using this type of orchestration with a small group which includes a piano it will usually be found that the piano and drums provide enough of the afterbeat and accompaniment effect, and consequently all the violins may play the first violin part. This solution is of especial use for march and waltz numbers.

Should the ensemble be of such proportions that the piano does not seem to provide sufficient accompaniment, or should the director prefer to dispense with a piano, there are other substitutions which may be made. The second violin afterbeats can be played with good effect on a marimba or xylophone. The French horn or cello phone section can be augmented from the ranks of the school band, thus strengthening the accompaniment and allowing the second violin to be dispensed with. Still another substitution which may be utilized if the orchestra is "afflicted" with a surplus of C saxophones is to allot two or more of these instruments to the second violin part.

Developing Musicianship

THERE IS NO DOUBT that from a traditional and classical standpoint these makeshifts are "heresy" but in the earlier stages of a pupil's career almost any device to increase interest and promote enthusiastic study is permissible, provided of course that the device is not unmusical. When the orchestra reaches an advanced stage, and is ready to attempt really serious compositions, it will be necessary to have both a first and a second violin section. And fortunately by this time the pupil no doubt has advanced to the point where he is likely to look upon musical effect as the main goal. In this case he will be willing to devote his best efforts to any part to which he may be assigned.

At this point the violin section should be divided into two groups of equal ability. These groups may alternate, each section taking a turn at the second violin part on alternate days. No violinist is really educated musically speaking unless he is able to read both melody and accompaniment with facility. Teachers should give their pupils the most rounded training it is possible to impart. The boy or girl who plays only second parts will soon suffer a lack of interest and often a decided inferiority complex. On the other hand one who plays only melody parts misses much of the beauty and enjoyment which is the rightful due of every pupil.

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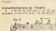

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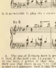

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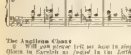

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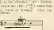

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If one reads without attention he may find the paragraph giving [illegible] to [illegible] some of the sentences for such subjects as three-dimensional realism and two-dimensional [illegible] are not to be comprehended while the radio is giving forth a [illegible] of jazz. [illegible] Mr. Lambert is an Englishman, his familiarity with American jazz and the cinema and his criticisms [illegible] phases of modernity form one of the book's interesting chapters.

[illegible] his familiarity with and critical view of European and American literature, poetry, painting and [illegible] to [illegible] as well as their political and social background, is nothing less than amazing. One is [illegible] to wonder how such a [illegible] has time to compose in the larger forms such works as have been produced by the Boston Symphony Orchestra and the Diaghileff Ballet.

While some of his readers may not be far enough [illegible] to see with him the time when Wagner will [illegible] they may be [illegible] in that [illegible] may also, before long, be laid away [illegible].

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National Music

By Ralph Vaughan Williams

The subject of national music can not well be discussed without including the subject of folk-music and [illegible] better [illegible] personal [illegible] the musical [illegible] than Ralph Vaughan Williams? [illegible] a book as this could not [illegible] have been written before the revival interest in the [illegible] movement. But it is from [illegible] platform of folk music that Mr. Williams views the growing possessions of national [illegible]. [illegible] from [illegible] he [illegible] the [illegible] of folk melodies [illegible] the [illegible] and [illegible] American readers it is to be hoped [illegible].

His explanation of how the [illegible] of composers [illegible] is [illegible] adding another burden to the load already carried by [illegible].

The book is a [illegible] of a series of lectures given at Bryn Mawr College during Mr. Williams' visit to America in 1932.

Pages: 146
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The Passing of a Great Diva

(Continued from page 202)

The general education of the child, the fortification of the health and the study of music through the medium of some instrument are most important. The young girl who commences voice study with the ability to play either the violin or the piano has an enormous advantage over the one who has had no musical training.

Sembrich was one of the sanest of all great singers. Perhaps this was because she was such a fine musician, or perhaps it was because she had in her husband, to whom she was magnificently devoted in a way which affected all who knew them, a very wonderful adviser, for he was none other than William Stengel, the teacher of her childhood. Stengel was many years her senior but their marriage was looked upon as one of the beautiful romances of the opera. It was doubtless he who counseled her not to attempt rôles which were impossible for her voice to sing without injury. Her only Wagnerian rôle was Eva. This, however, did not put any great limit upon her repertoire which included forty operas. Her coloratura work had the articulation which singers of this type, who also play the violin or piano alone seem to acquire. Her upper notes gleamed like diamonds and her lower notes were lustrous pearls. The voice had a compass from

and nearly every note was equally good, due, doubtless, to what Lamperti did to give her the correct principles of bel canto. Her great rôles were Violetta ("Traviata"), Rosina ("Barber of Seville"), Gilda, ("Rigoletto"), Marguerite ("Faust") and Dinorah ("Dinorah"). In her concert repertoire she knew the great literature in Polish, German, Italian, English, French and Russian. She sang and spoke these languages with perfect accent and inflection.

It was Stengel who influenced her to change her work at the very height of her career. The writer asked him his reason. He replied in German, "Is it not better to remember the beautiful flowers on the branches of the tree than to wait until the fruit shrivels up into a ball in the winter blasts?" Wise action. Sembrich turned her attention to concert and to teaching and became the mentor of some of the most famous singers of our age and her tuition sent upon their way many who will unquestionably become famous in the future. Among them are the prima donnas, Mmes. Queena Mario, Dusolina Giannini, Alma Gluck, Harriet van Emden and Maria Jeritza.

In 1924 she joined the famous faculty of the Curtis Institute in Philadelphia, and while there she taught the following pupils, several of whom are already well known: Josephine Antoine, Enzo Aita, Ernestine Bacon, Margaret Bilari, Rose Bender, Natalie Bodanskaya, Margaret Plummer Bok, Giacomo Bonaldi, Mildred Cable, Mrs. Marie L. Carlson, Winifred Cecil, Rose Chankin, Margaret Codd, Dorothy Davis (Mrs. Wm. S.), Ernestine Eberhard, Virginia Gardiner, Ruth Gordon, Euphemia Gregory, Winifred Gumpert, Edna Hochstetter (Edna Corday), Henrietta Herle, Katherine Homer, Josephine Jirak, Rosina Laurra, Louise Lerch, Elsa Meiskey, Mrs. Madge Parker, Jane Pickens (one of the Pickens sisters), Vera Resnikoff, Suzanne Seiger, Charlotte Simons, Susan V. Skillington, Sophia M. Snyder, Virginia Straub, Caroline V. Urbanek, Helen Walington, and Gema Wilkomirska.

In 1925 Mme. Sembrich became one of the first members of the faculty of the Graduate School of the Juilliard School of Music of New York, which position she held till her recent demise. In this institution she taught the following pupils: Mary Catherine Akins, Elaine Arnold, Josephine Antoine, Lucielle Brown, Pearl Besuner, Sylvia Bagley, Mildred Cable, Marie Carlson, Lillian Clark, Helen Couchman, Grace Divine, Annamary Dickey, Frances Ernest, Marie Edelle, Mollie Gould, Ruth Huddle, Gladys de Almeida, Rosina Laurra, Mary Moss, Nancy McCord, Alma Michelini, Alma Milstead, Ruby Mercer, Margaret Olsen, Gaetanina Piazza, Edith Piper, Geraldine Riegger, Louise Stilphen, Apolyna Stoskus, Maxine Stellman, Dorothea Torbeson, Edna Weese.

We have been able to give but a sparsely lined sketch of the almost six decades spanned by this remarkable woman, of her service to musical art as diva of the operatic and concert stages and as teacher of a generation of young singers. In all these years there was but the passing of a noble figure of pure womanhood, with never a stooping to trickery for cheap publicity. And so we stop momentarily to offer this simple tribute to the close of a notable career.

Make Your Music Look Professional

By Robin Tucker

The musician who can turn out a neat, professional looking manuscript is sure to find employment. If this is coupled with the ability to harmonize, to add a piano accompaniment to a melody or to orchestrate, the musician will be able to make a good thing of this field.

The importance of good manuscript cannot be over estimated. The inexperienced are impressed by it, performers can play from it and the publisher takes notice of it.

Arrangers usually work out for themselves a method of writing which soon becomes a routine. Here are a few hints that may be adopted for producing fair copy.

1. Good spacing makes the music look attractive. The music engraver, who makes the plates from which the music is printed, will space out the music before he engraves it. He must see that just the right amount goes on each bar and that the music finishes at the end of a page, or at any rate at the end of a line. He must see that the words fit comfortably below the staff (if there are words to the piece) so that there is no overcrowding. If there are repeats he must arrange it, as far as possible, so that the performer has no need to turn back pages.

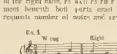
In the same way that the music engraver will plan all these details before embarking upon the actual engraving of the notes on the metal, so the musical copyist should first map out the "lay-out" of the music before he starts to work.

2. When writing the actual notes of the piece it is important to get all the notes of one chord, both bass and treble, directly under one another. With a wide nib or special three-pronged nib a note can be drawn with a single side-ways sweep. This saves time and looks neater. Draw the stems on afterwards, getting them upright and not too long.

3. Remember that the up stems go to the right of the note heads and the down stems to the left. See how this rule is carried out in printed music and make a habit of it yourself.

4. Make the notation of each measure complete. Where there is a melody line in the right hand, as well as an accompaniment beneath, both parts must have the requisite number of notes and rests.

Ex. 1



5. Do not overcrowd the work with too many marks of expression. The beginner is liable to put either no marks of expression and tone coloration at all or else to have some direction in every bar.

6. When writing in the key signature in sharps or flats, get them in the right order. For example, if writing in D major put the F sharp of the signature before the C sharp, not vice versa.

7. Use the [illegible] form of quarter note rest in your manuscript. It is easier to draw and looks neater. All the other rests are perfectly simple.

Ex. 3

8. Be critical of your work. Remember that clarity is all important. You will have no complaints of your work if you include these simple rules in your routine and turn out manuscript that everyone can read.

The "Samson and Delilah" of Saint-Saëns

By Samuel G. Adams

Apparently Saint-Saëns began his masterpiece in the middle, according to his biographer, Arthur Hervey, who gives some details of the origin of "Samson et Dalila."

"The composition of this work followed that of *La Timbre d'argent*, his first opera," says Hervey. "It may be mentioned that Saint-Saëns had composed the second act of this work before 1870 and that this was tried over privately, the part of Samson being sung by the unfortunate painter Henri Regnault, destined to lose his life on the battle field not long after." Regnault, a close friend of the composer, was killed during the German siege of Paris, an event which inspired Saint-Saëns to compose his *Marche Militaire*.)

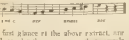
"Doubtless discouraged by the scant prospects of ever having a work of this sort produced on the stage, Saint-Saëns had laid his score aside, when he was induced to take it up again by Liszt, who promised that he would have it performed at Weimar as soon as it was ready. The Franco-German War of 1870 delayed the fulfilment of this promise, which however was redeemed a few years later when the opera began its slow but triumphal progress and was gradually incorporated into the repertoires of the leading opera-houses of the world."

Accent, the Charm of Music

(Continued from page 198)

find that the movement begins with an unaccented measure.

Ex. 2



At first glance at the above extract, one would consider this as an example of simple triple pulsations of the measure rhythm. But Beethoven has obliterated all such thoughts by admonishing in writing "*Si ha d'immaginar la battuta di 6/8*," meaning "Imagine the time to be 6/8," that is throw two measures into one, and consider the quarter notes as eighth notes. In this example we see the motive (measure and accent) represented in measures which might well be termed Motival measures. This is an unusual and instructive example which forces us to realize that music cannot be adequately expressed by chirography but that the mensural progression is entirely a matter of feeling, and we also learn that the measure beats, whether the first or third, are only the accents of the motives forming the phrases, and that these motives sometimes take the form of entire measures ever pulsating in duple or triple beats.

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(Continued from page 210)

[illegible] of counterpoint brought [illegible] with the prominence [illegible] preserve a good legato [illegible] understanding [illegible] tonal [illegible] performance is [illegible]

LINDEN SLEEPER

By [illegible]

[illegible] In the [illegible] the most part [illegible] little study in [illegible] first graders.

WITCHES' PRANKS

By Ruth Walters

Four eighted teachers will file this number of Ruth Walters in their memories or better still in notebooks as a specialty for Halloween programs. It has the "spookiness" which children like so well, and is incidentally quite a nice little recital piece. It is to be played rather fast and playfully so that the grace notes snap crisply. It should be well accented. The second section beginning measure 17 is taken still faster (più mosso) than the first and consists of short figures in the right hand against a staccato accompaniment. The first theme returning, closes the piece.

TWO LITTLE DANCERS

By Mildred Adair

The two little dancers—one in the right hand and one in the left—are dancing the text to exhibit an easy graceful manner." Little phrases answer one another throughout the brief measures and they are constantly changing from legato to staccato. This as Miss Adair points out forms the teaching point of the little composition.

THE CAT'S SERENADE

By Louise Christine Rebe

Very musical felines are these of Miss Rebe. They play on a banjo. The broken chords are written to be played in banjo style against the melody which lies in the left hand. Follow the pedal marks as given.

EASTER MORNING HYMN

By M. L. Preston

The legato must be preserved throughout in this short number written in hymn style. There can be little assistance from the pedal since the soprano and tenor voices are too active to allow of much sustained pedal. In the second section the pedal must be used in measures 18, 19 and 20 to sustain the bass chords while the left hand passes over to play the high E's.

TWILIGHT DREAMS

By Walter Rolfe

This waltz affords practice in chord playing. Through the first section the left hand carries the theme as shown by the portamento marks over the tenor notes. The second section in G major dominant key shows the melody in the right hand. At this point the chords are broken [illegible]. The tempo is moderately fast and tonal dynamics range from pp to forte.

The Adult Piano Student

By N. B. Smart

There are many people of early middle age who now for the first time in their lives have a piano in their home. They look at it with longing and think what pleasure there would be for them and their friends if they could take lessons and learn to play. They are too old, they say.

A mother gave the writer her two little daughters to teach, saying she also wanted to take lessons herself but feared she was too old. Very decidedly she was told that she was not too old and she began. All three were equally quick in learning and the children made good progress but the mother was a problem. The first three lessons were taken on schedule but she practiced when she was in the humor and said it was no use to practice when she was not. So she practiced any day, any time and any length of time and if the music was not learned she did not take her lesson so that, after the first three, the lessons came about once a month. During a year of study the children missed only two lessons. The mother had the feeling that more interest was shown in the children's progress than in hers because she was too old and nothing that could be said would alter her opinion. Age is not the difficulty with the adult student.

Regularity in lessons and practice is the only way to make good progress. Make the lessons regular and the practicing also, if only fifteen minutes a day, and the adult student will make better progress in the first year or two than a child. The adult student seldom gives up piano playing after having acquired the ground work, but no one can ever be sure that the child will not turn with enthusiasm to a directly opposite course, casting aside all that has been taught.

A child's difficulty is often lack of ambition. The wish to play good music and to interpret the great masters must generally be taught slowly and surely. Now that the radio is heard everywhere, the student has no lack of incentive. She hears a beautiful piano solo and immediately she wants to play it. "Can I have it and I should practice regularly till I had that," is her plea. It is a fourth grade piece and the student has not yet passed the first grade. Advice can be given, but the teacher cannot dictate to the adult student who is possibly superior in other lines of study. We cannot get, without hard work, that which others, even our great players, have acquired only through years of painstaking effort. Satisfactory progress depends on the adult student herself and the methods conscientiously developed. When things are going wrong and we are under a nervous strain there is no tonic so good as an hour at the piano.

Let the adult aspirant get to work, give steady effort, take advice and progress will come more quickly than to a child.

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VOICE QUESTIONS Answered

By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials or pseudonym given, will be published.

Dentistry and Singing.

Q. *I am twenty-[illegible] and studying singing. Dentists say I will probably lose both sets of teeth [illegible] plates. Is this likely to be a serious handicap to my singing or do the teeth play only a minor part in voice production?*—Mrs. M. M. V.

A. The teeth have much to do with the emission of a satisfactory tone. Professional singers have done good work for years while using plates. Each case, however, is [illegible] an individual problem. There are certain materials for plates which are better than others. Only a first-class dentist should be employed, and it should be made clear to him that he is dealing with the mouth of a singer who desires to continue her singing.

Singing on the Radio.

Q. *I am a subscriber to THE ETUDE, and take the privilege of writing to ask how to get a chance to sing on the radio. I have taken singing lessons for about four years. [illegible]*—Miss T. H. F.

A. Write to the manager of the National Broadcasting Company, Radio City, New York, N. Y. To broadcast successfully one must have not only a good voice, a [illegible] [illegible] and good enunciation so that the words can be easily understood. [illegible] It is to be remembered, however, that there is intense competition [illegible] [illegible]

[illegible]

A Handicapped Talent.

Q. *I am twenty-four and my voice is a robust tenor. I am told that my fundamental [illegible] appearance and personality are more than average. [illegible]*

[illegible] of the great singers of today were in my circumstances but how did they make contacts?—W. M.

A. A good robust tenor voice would be welcomed in almost any studio provided other qualities necessary for success were also present. Write to the Curtis Institute of Music, Philadelphia, and the Institute of Musical Art, New York City, making a full and frank statement of your case and enclosing stamped return envelope for reply.

Song Writing and Publishing.

Q. *I have been a reader of THE ETUDE Magazine for a long time and I enjoy the publication immensely. The questions on different phases of musical problems have always interested me. I do not think I have ever found an answer for my question. I realize that the marketing of songs is a difficult problem [illegible] So many music houses have plans by which they will sell a song provided that one send them a fee. [illegible] Will you give me a list or some sort of an idea as to how I may obtain the names of music houses that do buy songs?*—A. V.

A. The best method of handling your problem is to send your manuscript to a reliable house, submitting it for publication. Some houses pay a royalty upon the retail price of the piece. Some will offer to buy the song outright for a stated price, if they wish to do anything with it. That plan [illegible] the one from which a composer may expect to increase largely his bank account but in the long run it is usually more profitable. The market for songs just now is not in a good condition and a composition must have some special appeal to obtain favorable consideration. Try Theodore Presser Co., Philadelphia, Pa.; Oliver Ditson Co., Boston, Mass. [illegible]

[illegible] no other things, great singers have often appeared to be a law unto themselves. Nothing of real value to the singer is gained by smoking so why smoke? One may save money by omitting to smoke. Also avoid the possible danger of injury to the mucous membrane or the nervous system or both. So why smoke? Dr. Kurt Singer in his newly published book "Diseases of the Musical Profession" says, "The singer is especially sensitive to cold and certain kinds of food, tobacco and alcohol." Dr. Irving W. Voorhees in "Hygiene of the Voice" says, "In fact all the precautions which I have enjoined in various parts of this work against atmospheric or other irritants (close rooms, tobacco smoke, etc.) are doubly necessary when the throat is congested and fatigued after a great effort." So why smoke?

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Composers and How They Create

(Continued from page 241)

worked away from the piano. The very magnitude of his purely orchestral canvases obviously permitted him no other alternative. No pianist, however skilled, could have conceived the immensely involved pages of his orchestral scores which even defied many of the orchestras of his day. That Wagner occasionally made use of the piano is known; there are anecdotes detailing the racket he made hour on end as he would try to bring to perfection an unusual harmonic progression or give to a listener a rough—a very rough—idea of a new scene in his opera. In composing, however, he seemed to derive more inspirational help from being attired in gaudy expensive dressing gowns of rarely fine material. Colored glass was used in the windows of his writing room, further to excite his imagination.

Schumann began his career as a composer by making great use of the piano, but, nearly thirty years before his death, he learned the greater ease of composing away from the keyboard, a change of method induced largely by the historic injury to his finger. In writing for the orchestra Schumann often had recourse to the violoncello on which he had a fairly well developed technic. In this connection, we might mention that Lamar Stringfield, one of the South's leading young composers of today, continually makes use of his flute in composing away from the piano.

By Manner Diverse

ON THE OTHER HAND we know that Cesar Franck made great use of the piano in composing and in a strange way. He would start playing anything that came to hand and keep playing and playing. Often the playing attained a strain of noise. But out of the jangling overtones, the clashing harmonies, the composer would find an idea upon which he would immediately set to work. According to D'Indy, Franck's most devoted pupil, the master used this method all through his life. The raucous banging, according to Franck's own words, "worked me up a little."

Massenet, while not finding his ideas in the jangling overtones of a pounded piano, did derive considerable inspirational aid from having before him on his writing desk an object symbolic of the opera on which he was working. As he wrote "Thaïs," for instance, he was constantly confronted by a tiny statuette of the famous courtesan sent him by a colleague. Like his brother composer, Saint-Saëns, he wrote away from the piano, starting first with a pencil sketch, then one in ink from which would come the orchestral score.

As for Richard Strauss we learn (from an article by William Armstrong written for THE ETUDE some years ago) that his composing is done in the afternoon and evening "and I keep it up until one or two o'clock in the morning. When I finish my mind seems absolutely free from a thought of it, and I go to sleep immediately." Also from an interview in 1910: "I compose everywhere—walking or driving, eating or drinking, at home or abroad; my sketchbook never leaves me and as soon as a motive strikes me I jot it down. Before I improvise even the smallest sketch for an opera, I allow the texts to permeate my thoughts and mature in me for at least six months. Then only do I let the musical thought enter my mind. The sub-sketches then become sketches. They are copied out, worked out, arranged for the piano and rearranged as often as four times. The score I write without troubling, working at it twelve hours at a time."

The Inimitable Salzburger

MOZART was another composer who spent weeks and months developing his compositions in his mind, only recording them after he had completed them mentally in every detail. Puccini, on the other hand, blocked out much of his work at the piano and then developed it on paper. Tschaikowsky, another capable pianist, made some use of the piano in composition but wrote fluently and fast away from the instrument. Delius, like Wagner, essentially a composer for orchestra, and he conceives both his music and its scoring simultaneously. We might mention that Percy Grainger once told us that he made use of his nights while riding in sleepers to make choral arrangements of his work. Just why "sleepers" provided the necessary inspiration must perhaps remain as still another of those major mysteries surrounding the work of composers.

In Lighter Vein

AS FOR the gentlemen who create and have created our lighter musical fare, we are reminded of Victor Herbert's denunciation of the piano as a composing instrument. He contended that he could tell by glancing at a composition whether it had been written at the piano or away from it. He claimed that the prelude to Gounod's "Faust" could have been written only away from the piano since its scoring indicated a freedom from the idiom of the piano. Herbert once told us that the ideal way to block out a work was to write and write and write away from the piano, of course, covering the paper with the melody and sufficient of the harmony to show what was wanted and not bothering about details. After the composition had been completed, the pages could then be gathered together and worked over in detail, filling in here, adding there.

William Lyon Smyser gives us a glimpse of that Viennese light opera giant, Franz Lehar, who takes his inspirations wherever and whenever they come. Riding in a large limousine with Smyser, through the Prater and chatting in an easy manner, Lehar suddenly stopped, tore through his pockets for a piece of paper and, having found it, started writing madly. About them was the noise of the streets; auto horns blasted, street car bells clanged. Lehar, unheeding, continued writing. Finished, he surveyed his notes, improved them here and there, placed the paper in his pocket and then, turning to Smyser, resumed the conversation where it had been so abruptly broken off.

With Sir Arthur Sullivan, his music was created on the rhythm of the text, the rhythm being of prime importance to the creator of "Pinafore" and "The Mikado." This important element determined, the melody was then strung on it. A sketchy harmonic scheme was used during rehearsals, after which Sullivan scored direct for the orchestra, a medium he knew like a master, and the only one in which his music is heard properly.

And so we see, as stated earlier, that composers go about their creating in divergent ways. One man's musical meat is another's poison. To use or not to use the piano? There is no final answer. There is only good music and poor music!

The Publisher's Monthly Letter

A Bulletin of Interest for All Music Lovers

MUSIC STUDY EXALTS LIFE

MUSIC STUDY EXALTS LIFE

Advance of Publication Offers—April 1935

All of the Forthcoming Publications in the Offers Listed Below are Fully Described in the Paragraphs Following. These Works are in the Course of Preparation. The Low Advance Offer Prices Apply to Orders Placed Now with Delivery to be Made When Finished.

The Cathedral Choir—Anthem Collection	40
First Grade Piano Collection	35
Fundamental Technical Studies—Violin—Dounis	25
Grown-Up Beginner's Book—For the Piano	40
Little Classics—Orchestra—Parts, Each	15
Piano Accompaniment	35
Piano Fun with Family and Friends	60
Philharmonic Three Part Choir Collection—Women's Voices	30
Violin Visits—Violin and Piano	40

Appropriate Graduation Gifts and Awards for Music Students

At the close of the music teaching season, pupils, and parents too, appreciate receiving from their teacher a statement as to the amount of work accomplished and the success attained. Just as school pupils and their parents look forward to the final report card and graduates to receiving their diploma, so do music students delight in receiving a certificate of promotion or a graduating diploma.

In order that music teachers may award certificates and diplomas suggestive of music we have had printed several designs that we supply at reasonable prices—from 8 cents to 50 cents. Special engrossing, such as the pupil's name, the name of the school, the course of study completed, etc., may be arranged for.

Medals in gold and silver with appropriate musical designs are obtainable as awards for honor students. These and the diploma and certificate forms are illustrated and described in Presser's Musical Jewelry Catalog, a copy of which will be sent upon request. Prices cheerfully quoted for engraving medals.

This year we are offering a new form that may be used either as a certificate or diploma. It is obtainable in the popular size 9 x 6 inches and the text is printed in black, Old English type. This new diploma is usually presented in a leather folding case, lined with moire or silk. Through an arrangement with a local manufacturer we are able to supply these cases at prices ranging from $1.00 to $2.25 each. The new diploma or certificate form is priced at 25 cents. Gold Seals with Ribbons in any two color combinations, 8 cents extra.

Parents, relatives and friends of music graduates frequently request information as to appropriate musical gifts for them. Some give a leather music carrier, a bust statue of one of the great musicians, or perhaps a plaque, medallion or an article of musical jewelry. But by far the most popular and often the most cherished gift is a fine volume of music or a book on a musical subject.

In the choosing of music albums a practically unlimited selection is available and a very practical gift may be chosen from musical literature books. This year we suggest the new *Musical Travelogue* by James Francis Cooke ($2.00), a book that tells of an experienced and unusually equipped traveler's journeys to the musical shrines of Europe, of visits with musical and international celebrities. Send for descriptive circular.

$50,000,000 INVESTED IN FINER LIVING BY ETUDE READERS

● ETUDE readers, by rough estimate, have invested over $50,000,000 in musical instruments alone designed for use in the fine modern home. They are substantial, alert, wholesome people who have manifested a real interest in better living, higher ideals and the finer things of life.

THE ETUDE does not accept liquor, cigarette, quack medicine or snide scheme advertisements. If it did so it could increase its revenue instantly by thousands of dollars monthly. But THE ETUDE has been built upon ideals for people with ideals. Therefore, all ETUDE advertising is of especial interest to both reader and advertiser.

The Reader does his "buying-thinking" in a clean, safe market in THE ETUDE.

The Advertiser does not risk having the Reader's attention distracted by advertisements which impair his confidence, or which dwell on commodities unwelcome in his home.

Patronize ETUDE advertisers. You can depend upon their statements and their merchandise.

For convenience in selecting music books and literature the publishers will gladly send, free of charge, a Complete Price List of Music Books. Free lists of other articles mentioned above cheerfully supplied. Address requests to Dept. E. A., Theodore Presser Co., 1712 Chestnut St., Philadelphia, Pa.

The Etude Historical Musical Portrait Series

As each month's issue of THE ETUDE MUSIC MAGAZINE adds its quota of 44 miniature portraits and "thumb-nail" biographical sketches to this series, many expressions of approval are received from musically inclined folk who are interested in the collection. Many prominent musicians and music teachers are saving each page as it appears, intending eventually to make a permanent reference book of the complete series, the most comprehensive of its kind ever undertaken. If any reader wishes to obtain copies of this feature page that have appeared in former issues we are prepared to supply them at 5 cents, each.

Easiest Orchestra Collection

A New Part for Tenor Banjo

In response to an insistent demand from those in charge of elementary school orchestras, we have published a TENOR BANJO part for the *Easiest Orchestra Collection*. The use of this rhythmic instrument in the beginner's orchestra is not surprising when one realizes the tremendous popularity of the Tenor Banjo in popular orchestras of today.

In addition to the regular printed chord notes, symbols are used throughout the book and these provide a part for other fretted instruments, such as the Guitar or Ukulele. Special care has been taken in these arrangements to select the easiest possible chords suitable to the harmony. The young beginner is thus able to join the orchestra after a very few lessons on his instrument.

Copies are now obtainable. Price 35 cents.

Pupils' Recitals

An old country band director once advised his band that no matter how they had started a piece or how they played through it, they must be sure to make an enthusiastic, impressive ending.

The piano teacher who wants to have pupils come back next season, and who also wants to do a good piece of publicity work which will impress prospective students and their parents, should work up interesting pupils' recitals. Many piano teachers add a little variety to their pupils' recitals by using assisting singers or solo performers on other instruments.

Then it also should be remembered, when a teacher has a large number of pupils, that it is better to run two or three short interesting recitals than one lengthy program which tries to squeeze in every pupil. It is possible, however, to use a great number of younger pupils without calling upon each one to play a piano solo. They may participate in little drills or group exercises or instead of the formal pupils' recital, musical sketches may be presented, such as the two very successful ones by Mildred Adair, *In the Candy Shop* (60c) and *From Many Lands* (50c). There is also an interesting work by Homer Grunn entitled *In the Forest* (75c).

Teachers with a little imagination do not have much trouble in realizing pleasing recital features for young pianists in taking up some of the interesting little suites which may be obtained. Such suites as *Eight Hours at Our House* by Paul Bliss (60c), *Going Through the Zoo* by Francesco B. De Leone ($1.00), and *Our Little Ark-ian Cousins* by Lalla Ryckoff (75c), or a piano collection like *The Melting Pot* (75c), afford a good basis for recitals where costuming or other helps may be used to present young pupils with that measure of showmanship necessary to enthuse the young performers and to hold the interest of their audiences.

Recitals based on music for special seasons such as Spring or Summer, or upon special subjects such as flowers, birds, nature, nations, etc., help solve the problem for some teachers. THEODORE PRESSER CO. always is glad to send a selection of numbers for examination upon receipt of the teacher's request describing the type of material desired and the approximate grades.

Now is the time to think about preparing the ensemble numbers either for two pianos-four hands, two pianos-eight hands, or one piano-six hands, which always serve so well to close of the season recitals. Graded and classified lists of numbers of this character will be cheerfully sent on request, or a selection of such numbers may be had for examination.

First Grade Piano Collection

Of all the books brought out by music publishers there is none for which a greater demand exists than collections of easy piano pieces. The primary goal of every student is accomplishment. The beginning piano pupil, or the youngster just a month or two past the beginner's stage, enjoys nothing more than displaying his ability at the keyboard, and obtains no greater satisfaction than the realization that his study has enabled him to play a "real piece"—just like experienced players do.

Teachers realizing this provide tuneful and oftimes really helpful supplementary material to the instruction book just as soon as possible. For reasons of economy an album of easy pieces is preferable. This new book will contain a generous collection of worth-while first grade pieces, selections that will instantly attract the young student's attention.

While it is in preparation orders may be entered at the special advance of publication cash price, 35 cents, postpaid.

(Continued on page 252)

The Cover For This Month

It has been estimated that close to half a million women in all parts of this country are affiliated with the National Federation of Music Clubs. The tangible and the number of the contributions made by these women to the cultural life of homes, communities, states, and the nation are beyond possibility of measuring or counting. It would take a volume to enumerate all of the activities and undertakings fostered under the national and state committees and the individual clubs of the Federation. This month however, those who come to the great Biennial Music Festival of the National Federation of Music Clubs to be held in Philadelphia with headquarters at the Bellevue-Stratford during the period from April 25 to April 30, will be able to get some estimate of the value of an organization of this character to the country at large.

In taking note of this great Biennial Convention, The Etude felt that the cover for the April issue should pay tribute to some woman whose name was permanently placed high in the annals of music.

The name of Marcella Sembrich, whose portrait appears on the front cover of this issue, always will stand for a famous coloratura soprano who was without equal in many of the operatic rôles she performed. She also had a tireless concert repertoire in half a dozen different languages. Her voice was about two and a half octaves in compass, with a special brilliance in the upper register, and she also possessed great powers of execution.

Her real name was Praxede Marcelline Kochanska, but professionally she used her mother's maiden name of Sembrich. She was born in Wisniewczyk, Galicia, February 15, 1858. Her father was a musician and at the age of four started her with piano lessons. She also was given instruction in violin playing. When only eleven she was sent to the Lemberg Conservatory. There studying piano and violin for about four years. She also sang in the Conservatory chorus. Then she went to Vienna to complete her studies under Liszt. The story goes that at her sixteenth year she played on the piano one of Liszt's rhapsodies for the composer then after playing a difficult Wieniawski number on the violin, she sang for the master. Liszt commended her playing highly but his advice was "Sing! Sing for the world for your voice is that of an angel." She then studied singing in Vienna under Rokitansky and in Milan under the younger Lamperti.

Just before she made her debut at Athens on June 3, 1877, as Elvira in Bellini's *I Puritani*, she married W. Stengel her former piano teacher at Lemberg. They were married a little over forty years when he died in New York, May 15, 1917.

Sembrich had great success in Europe and England prior to her American debut in New York at the Metropolitan Opera House, April 24th, 1883. In 1898 she became definitely affiliated with the Metropolitan Opera Company and was with that company until her farewell operatic performance at the Metropolitan Opera House February 6, 1909. Mme. Sembrich continued her concert career many years but the latter part of her life was devoted to teaching and she was greatly beloved by many gifted pupils whom she guided upward in the vocal art. She was one of the celebrated teachers on the faculty of the Curtis Institute of Music in Philadelphia.

Mme. Sembrich died in New York, January 11, 1935, and thousands in paying their respects as her mortal remains were laid to rest, made the solemn scene appear as though a grief-stricken country were paying its respects to a departed member of the royal family.

Piano Fun with Family and Friends

The old proverb runs "A merry heart doeth good like a medicine but a broken spirit drieth the bones."

Not every one of himself can avoid worry, keep up spirit and be happy. That [illegible] social group [illegible] full [illegible] [illegible] The person [illegible] [illegible] of the emotions [illegible] such is the [illegible] being.

This volume *Piano Fun with Family and Friends* is going to provide groups with material and ideas for many happy evenings as long as there is at least one present who is able to play the piano a little bit. Every home possessing a piano and a fair sized family group or circle of friends ought to have this book. It also will be of interest to piano teachers who want something for bringing pupils together at happy gatherings. Incidentally, in helping to make the piano a central home attraction this volume has a value to piano teachers that is quite obvious.

The advance of publication cash price is 50 cents, postpaid.

Commencement Music

In most institutions of learning the music for the commencement class night and baccalaureate programs is now being rehearsed but realizing that in some schools less elaborate programs are given, requiring little preparation, we are here listing a few appropriate chorus selections and piano ensemble numbers.

COMMENCEMENT CHORUSES

UNISON

Cat. No.	Title and Composer	Price
20276	Fealty Song—[illegible]	$0.12
20231	Spring Song—[illegible]	.08

TWO PART—TREBLE VOICES

107	Merry June—[illegible]	.10
129	[illegible]	.12
15[illegible]	Voices of the Woods—[illegible]	.06
186	When Life is Brightest—[illegible]	.08

THREE PART—TREBLE VOICES

148	Dance of the Pine Tree Fairies—[illegible]	.15
20292	In Measured Tread—[illegible]	.08
20122	Lady June Is Here in Beauty—[illegible]	.12

MALE VOICES

20355	Free As the Wind That Blows—[illegible]	.08
2015[illegible]	[illegible] Boys Chorus—[illegible]	.10
2[illegible]12	The Three Clocks—[illegible]	.06

MIXED VOICES

10874	Alma Mater—[illegible]	.06
20160	[illegible]	.16
135	Come to the Gay Feast of Song—[illegible]	.15
20344	Oh Hail Us Ye Free (From Ernani)—Verdi	.10

BACCALAUREATE CHORUSES

TWO PART—TREBLE VOICES

20301	Praise the Lord—[illegible]	.12
20221	Praise Ye Jehovah—[illegible]	.08

THREE PART—TREBLE VOICES

20289	A Song of Praise—[illegible]	.12
2028[illegible]	Unfold Ye Portals (From the Redemption)—Gounod	.10

MALE VOICES

10432	Praise the Lord—[illegible]	.10
20189	Praise Ye the Father—Gounod	.10

MIXED VOICES

20802	Great and Marvelous Are Thy Works—[illegible]	.1[illegible]
48	Praise Ye the Father—Gounod	.05

PIANO ENSEMBLE NUMBERS

SIX HANDS

6117	Grand Galop Brillant, Op. 11—Wollenhaupt	.90
4[illegible]	A May Day—[illegible]	.75
14298	Over Hill and Dale, Op. [illegible]—Engelmann	.40
11140	Polonaise Militaire in A Major, Op. 40, No. 1—[illegible]	.60

ONE PIANO—EIGHT HANDS

11872	In the Procession—[illegible]	.80
20223	The School Flag—[illegible]	.40
[illegible]	[illegible]	.75

TWO PIANOS—FOUR HANDS

[illegible]	[illegible]	$1.50
[illegible]	Grande Valse [illegible]	1.50
[illegible]	[illegible] Dance, Op. [illegible]	1.25
30250	[illegible]	1.00

TWO PIANOS—EIGHT HANDS

[illegible]	[illegible]	1.00
[illegible]	[illegible]	.60
[illegible]	[illegible]	.50

Send for lists of additional titles, or of operettas, cantatas, pageants, etc.

Philomelian Three Part Chorus Collection

Women's Voices

Recent announcements of a new publication for three-part women's choruses have met with more-than-ordinary response, in fact the general demand for such material has increased greatly in the past few years. It was this marked demand that prompted the compilation of this collection and our judgment in undertaking the task has been vindicated by the many advance of publication orders that have been received.

The compilers have made every effort to produce a useful volume, a collection of three-part choruses that women's club choruses and the singing groups in high schools, academies and colleges can call upon for almost any type of chorus to prepare for their performances. How well they have succeeded advance subscribers will soon have an opportunity to judge, as first-off-the-press copies are expected in the near future. We who have seen the contents believe this will prove an outstanding book of part songs and we confidently await the verdict of our chorus director friends.

There is still an opportunity during this month to order a copy of *Philomelian Three Part Chorus Collection* at the special advance of publication cash price, 30 cents, postpaid.

The Cathedral Choir

A Collection of Distinctive Anthems for Chorus-Choirs

One of the most profitable anthem collections for a music publisher to issue is the type which gives the volunteer choir with little training easy to sing numbers which few then have a repertoire different from the hymns or gospel songs used by the congregation. Not many church choirs, however, are made up of groups of limited vocal ability and little interest in regular rehearsal work so therefore it is [illegible] that the music publisher take steps to provide [illegible] collections [illegible] as will give them a [illegible] with [illegible] numbers at but a [illegible] every number in separate [illegible] form.

The choir director with whom musicianship counts and congregations with musical appreciation of a high order will find quite gratifying the attractive anthems which good choirs will enjoy singing.

A single copy may be ordered in advance of publication at the special price of 40 cents, postpaid.

Little Classics

Folio for Orchestra

The enthusiasm aroused by the initial announcement of this new orchestra book by the compiler of the *Easiest Orchestra Collection* is very gratifying. The present-day need in the field of music for beginning orchestras is for simplified arrangements from the master composers. The mind of the child is receptive to beautiful music and it is of great importance that the immortal melodies of the classic writers become familiar at an early age.

To meet this need, the compiler of this new collection has selected miniature works from Beethoven, Bach, Gluck, Handel, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Verdi and other masters, yet care has been taken not to include arrangements which are available in other books of this grade.

The instrumentation meets all the requirements of the modern school orchestra, with parts for band instruments in combination with the orchestra. Violin parts include 1st Violin, Violin Obbligato A, Violin Obbligato B and 2nd Violin, all within the first position together with a Solo Violin part which utilizes the third position. In addition to the usual instrumentation, a part for Tenor Banjo will be published, with chord symbols for the use of other fretted instruments.

The special advance of publication cash price for each part is 15 cents; for the piano accompaniment 35 cents, postpaid.

(Continued on page 253)

ADVERTISEMENT

World of Music

(Continued from page 193)

SIR HENRY WOOD has played a clever trick at the expense of our British cousins. Some years ago he presented on one of his programs a transcription of the Toccata in D minor of Bach for full orchestra and organ by a talented young Russian, Paul Klenovsky. Thus the public was led to believe that Klenovsky had died, and there was much regret expressed for the loss of so fine a gift. Now Sir Henry has made the mask and confesses himself to have been the Klenovsky, at the same time twitting his countrymen for their first class admiration in preferring the foreign to the home art. Americans might profit by example!

ANOTHER MOZART COMPOSITION has been discovered. It is a "Concerto" for Fagotto written in the period of 1775-1[illegible]. It was found by the musicologist, Max Seiffert, and is announced for publication.

FRANCOIS PLANTE, eminent French pianist of a previous generation, died December 19th, at Mont de Marsan, France, at the age of ninety five. Born March 2, 1839, at Orthez of the Basses Pyrenees, he gave his first concert at seven, then finished his studies of the piano under Marmontel at the Paris Conservatoire, after which he won high repute as a concert artist in England and on the continent and became the intimate of such masters as Rossini, Gounod, Wagner and Liszt.

THE INSTITUTE OF CATALONIAN STUDIES of Barcelona, Spain, is publishing the score of "Celos aun del aire matan," an opera with the libretto by Calderon and the music by Juan Hidalgo which was performed on December 5, 1660. This work proves a more ancient existence of opera in Spain than had been hitherto believed. There have been found also parts of "La selva sin amor," an opera by Lope de Vega which was presented in 1629. It had, however one act only, while the work first named was in three acts.

ERROR. By a slip of source unknown, the "Symphony in C minor" mentioned in item two, column three of the "World of Music" for February, was attributed to Brahms, when it was in truth the "Resurrection Symphony" (also in C minor) of Mahler.

COMPETITIONS

A PRIZE of One Hundred Dollars for an Anthem with English text and no restriction as to length, is offered by the H. W. Gray Company under the auspices of the American Guild of Organists. Manuscripts must be sent, not later than May 1, 1935, to the H. W. Gray Company, 159 East 48th Street, New York City, from whom further particulars may be had on application.

THE WALTER DAMROSCH FELLOWSHIP in the American Academy in Rome is open for competition. It provides for two years of study at the Villa Medici at Rome with six months of travel each year for visiting leading music centers of Europe and making personal acquaintance with eminent composers and musicians, along with opportunities to conduct his own compositions. Open to unmarried male citizens of the United States, not over thirty years of age. Further particulars to be had from Roscoe Guernsey, 101 Park Avenue, New York City.

A SCHUBERT MEMORIAL OPERA PRIZE, providing for a debut in a role at a Metropolitan Opera Company performance, is announced for young American singers. The contest will be held in connection with the Biennial of the National Federation of Music Clubs in 1935 at Philadelphia and conditions of entrance may be had from Mrs. John Alexander Jardine, President, 1112 Third Avenue South, Fargo, North Dakota.

THE EMIL HERTZKA PRIZE for 1935 is open for international competition, for a musico-dramatic work—opera, ballet or pantomime. Manuscripts may be [illegible] until January 1, 1936, and full information may be had by writing to Dr. Gustav Scheu, Opernring 3, Vienna 1, Austria.

Violin Vistas

For First Position Players

(With Piano Accompaniment)

A number of years ago the Theodore Presser Co. published what at that time was something new in violin literature—a book composed almost exclusively of new copyrighted pieces that had never been included in any other collection. The title given this book was *Album of Favorite First Position Pieces for Violin and Piano*. Probably every reader of this note who is interested in the violin knows this volume. Its sale has been tremendous.

Frankly our reason for calling attention to this familiar publication is to point out that our editors believe that in this new volume they have not only equalled, but probably surpassed, the amount of interesting material included in the contents. Many students, struggling along in the first year of violin study and needing something to stimulate their interest, want tuneful easy-to-play music as the best aid to inducive practice. Many adult violin players, who had little opportunity for study and advancement in their youth, like to get hold of a book such as this and find many hours of pleasure in the music offerings.

We believe the title of this book will attract teacher, student and music lover. We are assured that the contents will win their unqualified approval as no expense has been spared in collecting the very best material obtainable. A separate part printed in plain well-spaced notation of a good readable size will be furnished for the violinist. The piano accompaniment will be printed in score, that is, with the violin part (in smaller notes) printed above the piano part.

Those interested in obtaining a copy of the first edition of this album may order now at the special advance of publication cash price, 40 cents, postpaid.

Grown-up Beginner's Book

For Piano

As the title implies, this piano method is planned for the adult beginner. Hence all out-of-date ideas considered essential in music teaching of former years have been discarded, along with the usual single-note approach which one finds in other methods.

By the use of pictures of the keyboard the pupil is presented with the primary chords in their various positions. Thus he may "see" and then "play," making harmony from the very first lesson. Interest is maintained by the use of familiar songs and melodies, also easy arrangements for duet form for teacher and pupil.

For that individual who wishes to take up in maturity what he has missed in his childhood, this book will prove most gratifying. Judging from the demand for advance copies of this new book, there are a great many individuals so inclined.

The progressive piano teacher should need no further hint of the possibilities for larger classes indicated by this demand. We are making it easy for every teacher to become acquainted with this book, when published, by ordering now in advance of publication, a single copy at the low cash price of 40 cents, postpaid.

Fundamental Technical Studies

For the Young Violinist

By D. C. Dounis

Violin teachers, who realize the importance of a thorough technical foundation, will welcome this new book by a distinguished European authority on the instrument. Condensed in this small volume is much essential material for first position work—studies that strive to cultivate balance between the fingers of the left hand, independence of the fingers, smoothness of action and evenness of tone in crossing strings with the bow. An opportunity to become acquainted with the merits of this valuable work is offered by our special advance of publication cash price for a single copy, 15 cents, postpaid.

Change of Address

It is important that we be immediately advised where a subscriber changes his or her address. Notify us at least three weeks in advance of the change, giving both old and new addresses. Your co-operation will prevent copies of The Etude going astray.

A FAVORITE COMPOSER — [illegible] in the Publisher's Monthly Letter to give [illegible] by reason of the marked favor in which [illegible] they hold his compositions, is entitled to [illegible] of piano music.

Cedric W. Lemont

There have been quarrels and wars over [illegible] because [illegible] of the Pilgrims when they crossed the Puritans or [illegible], some have claimed [illegible] United States were America [illegible] saying United States of America.

Among successful American composers is Cedric Wilmot Lemont, who was born at Fredericton, New Brunswick, Canada, December 15, 1879. He was educated at the University of New Brunswick and later graduated from the New England Conservatory of Music and the Faelten Pianoforte School, having among his teachers Carl Faelten for piano and [illegible] M. Dunham for organ.

In his activities as an organist and choir master Mr. Lemont held various positions in Canada and United States. In 19[illegible] he became teacher of piano in the Walter [illegible] School, later known as the Chicago [illegible] of Music. For years he was located in Chicago, having given special [illegible] to piano and composition at the Columbia School of Music. He is now located in New York.

Besides being a composer of many successful piano compositions and some songs, church music, and violin and piano pieces, Mr. Lemont has a well established reputation as a teacher and as a concert pianist.

In 1914 Mr. Lemont married Anna [illegible] Taylor of Fredericton [illegible] was first [illegible] Studio of [illegible] piano teacher Amber [illegible] the composer the song [illegible] of [illegible] John Charles Thomas [illegible] has [illegible] radio and [illegible] Ensemble on Victor Records.

[illegible] only a selected list of compositions by Cedric W. Lemont is presented and his [illegible] *Facile Fingers*, also is [illegible] His compositions are particularly [illegible] pieces of the graceful, finished [illegible] teachers will do well to make acquaintance with all of them. Any of the numbers named below will be sent for examination to piano teachers making such request of the Theodore Presser Co. Mr. Lemont also has several successful numbers [illegible] which include *Dream* [illegible], *Sixth Sun* and *A Spanish Fiesta*.

Compositions of Cedric W. Lemont

PIANO SOLOS

Cat. No.	Title	Grade	Price	Cat. No.	Title	Grade	Price
25156	At the Fairy Tea	1	$0.25	2[illegible]	In [illegible]	3	.35
2[illegible]	By Moonlight	1	.30	2[illegible]	March [illegible] Left Hand Alone	4	.30
24352	Dolly Dows Drill	1	.25	[illegible]	Mazurka	4	.40
24040	Danse Fantastique	3	.35	[illegible]	Mignon	3	.35
24554	The Merry Frogs	2	.25	2[illegible]	Northern Lights	3	.35
2[illegible]	Fairy Tale	2½	.25	2[illegible]	On Hallowe'en	3½	.40
23155	Happy Go Lucky	2	.25	2[illegible]	Rose [illegible]	3	.40
19909	The House on the Hillside	4	.35	2[illegible]	Sweethearts	4	.40
2[illegible]	In Old Brocade. When Lace Is Alind	3	.30	[illegible]	Toccatina	3½	.40
24[illegible]	Intermezzo	3	.40	[illegible]	Valse for Right Hand Alone	5	.40
19[illegible]	In the Cave	2	.25	[illegible]	The Waterfall	4	.30
2[illegible]	In the Twilight	4	.40	[illegible]	When Twilight Falls	4	.40
				2[illegible]	Witches' Dance	5	.35

MUSIC MASTERY SERIES

2[illegible]	*Facile Fingers*—Ten Short Melodious Studies	3	.60

"Omne tulit punctum qui miscuit utile dulci," which means "He who mingles the useful with the agreeable bears away the prize," was a favorite quotation with Theodore Presser, the founder of The Etude Music Magazine and of the music publishing business bearing his name. This motto appeared upon the first copy of The Etude issued in October, 1883 at Lynchburg, Va.

SHEET MUSIC—PIANO SOLOS

Cat. No.	Title and Composer	Grade	Price
24891	The Big Bell and the Little Bell—Kr[illegible]	1	$0.25
2[illegible]	Butterfly Folks—[illegible]	1	.25
11357	Scouts Are a Parade. With Words—Spaulding	1	.25
26044	Hide and Seek—[illegible]	1	.30
26045	Pass! Pass! Pass!—[illegible]	1	.30
23521	The Sandman—Waddle	1½	.25
2[illegible]	[illegible]	1½	.25
[illegible]	A Twilight Idyl—[illegible]	2	.25
[illegible]	Merry Brook—[illegible]	2	.25
[illegible]	In Clover—[illegible]	2	.25
[illegible]	[illegible] Song—Ketterer	2½	.25
14315	[illegible] Land—[illegible]	2½	.25
2[illegible]	The Lamel Trail—[illegible]	2½	.30
437	The Mill Song—[illegible]	2	.30
2[illegible]	Dance of the Cobblers—Williams	2½	.40
12615	Song of the Volga Boatmen—[illegible]	2½	.25
4150	Busy Fingers—[illegible]	3	.30
2[illegible]	Good Night (From "A Day in Venice")—[illegible]	4	.60
14271	At the Donny Brook Fair—[illegible]		.35
22912	By the Waters of Minnetonka. Concert Arr.—Lieurance	6	.60

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17508	Dance of the Fairy Queen—[illegible]	1	$0.3[illegible]
1[illegible]472	Our School Band March—[illegible]	2	.40
5132	Melody of Love—Engelmann	3	.[illegible]

SHEET MUSIC—TWO PIANOS, FOUR HANDS

25324	Mazurka—Ketterer	3	$0.50

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Technic for Beginners—[illegible]	$0.75
Studies in Musicianship, Book 1—Heller-Philipp	1.25

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A Quotation from Horatius

As the Springtime comes along, we see the countryside bursting forth in beautiful blooms which presage the useful fruits to follow later. Active music workers and particularly the teacher who must remember the practical side of educational work seek out publications which combine musical charm with usefulness.

It is publications of this character in all branches of musical activity which achieve success and it is the successful publications which come up for new printings. That is why here each month we list a selected group of representative numbers from the last month's publisher's printing order. Theodore Presser Co. always is glad to extend its examination privileges on these works to any interested.

NOTE SPELLER

Sutor's Note Spelling Book—Sutor	$0.50

PIANO SOLO COLLECTIONS

Standard Compositions, Vol. 1—Mathews	$0.75
Schubert Album	1.00
Miniature Melodies, Vol. 1—Gaynor	.75
Piano Voluntaries	1.00

PIANO FOUR-HAND COLLECTIONS

Playing Together	$0.75
Let's Play Together—[illegible]	.75

SHEET MUSIC—VOCAL SOLOS, SACRED

20072	Lord, May Thy Kingdom Come—Kline	$0.4[illegible]
2[illegible]	[illegible] (High)—Hawley	.50
2[illegible]	Life and Light (High)—Hawley	.50
2[illegible]	Life and Light (Med.)—Hawley	.50
20512	Life and Light (Low)—Hawley	.50

SHEET MUSIC—VOCAL SOLOS, SECULAR

25035	Jeanie with the Light Brown Hair—Foster-[illegible]	$0.40
1[illegible]	[illegible] (Low)—[illegible]	.50
2[illegible]	The Top o' the Mornin' (Med.)—Mana-Zucca	.50
2[illegible]	Awakening (High)—Spross	.60
2[illegible]	A Necklace of Love—Nevin	.50

VOCAL COLLECTIONS, SECULAR

Songs of Charm (High)	$1.00
Songs of Charm (Low)	1.00

OCTAVO—MIXED VOICES, SACRED

20119	Break Forth O Beauteous Heavenly Light—Bach	$0.0[illegible]
13	Hallelujah (From "The Messiah")—Handel	.12
10014	O Saviour of the World—Goss	.06
20[illegible]	Hark! Hark, My Soul—[illegible]	.10
2[illegible]	I Will Lift Up Mine Eyes—[illegible]	.12
20[illegible]	The Lord Is My Shepherd—[illegible]	.1[illegible]
20[illegible]	In Humble Faith and Holy Love—Garrett	.08
20[illegible]	Thanks Be to God—[illegible]	.1[illegible]
2[illegible]	Rock of Ages—Schubert-[illegible]	.12
2[illegible]	[illegible] O Lord—[illegible]	.15
20[illegible]	Lead, Kindly Light—[illegible]	.10
[illegible]	Show Me Thy Ways, O Lord—[illegible]	.12
2[illegible]	The Holy City of My Saviour's Grace—[illegible]	.12
2[illegible]	The Joyous Bells (Easter)—Lund	.10
[illegible]	Chime, Chime, Chime (Easter)—Lund	.06

OCTAVO—MIXED VOICES, SECULAR

10564	The Storm—Edwards	$0.[illegible]
2[illegible]	The Bell—[illegible]	.08
2[illegible]	[illegible]	.12
2[illegible]	Bridal Chorus (From "The Rose Maiden")—Cowen	.15
2[illegible]	Favorite Selections from "The Bohemian Girl"—Balfe	.20
20[illegible]	The Sweetest Flower That Blows—Hawley	.10
2[illegible]	Come with Me to Romany—[illegible]	.12

OCTAVO—WOMEN'S VOICES, SECULAR

		Parts	
[illegible]	A Barcarolle—[illegible]	3	$0.1[illegible]
2[illegible]	[illegible]—Schubert	2	.08
1[illegible]	A [illegible]	3	.10
2[illegible]	When Third [illegible]	3	.1[illegible]
2[illegible]	[illegible]	3	.1[illegible]
2[illegible]	Let All My Life Be Music—Spross	4	.1[illegible]
2[illegible]	The Wind—Spross	3	.15
10[illegible]	In the Time of Roses—[illegible]	3	.08
2[illegible]	[illegible] O Heart Divine—[illegible]	3	.12
2[illegible]	Chorus of Angels—[illegible]	3	.12
2[illegible]	[illegible]—Spross	4	.10

OCTAVO—MEN'S VOICES, SACRED

1[illegible]	O Saving Bread of Heaven—Franck	$0.[illegible]
2[illegible]	King of Kings (Easter)—[illegible]	.12

OCTAVO—MEN'S VOICES, SECULAR

[illegible]	The Gypsy Trail—Galloway	$0.1[illegible]
2[illegible]	My Benediction—Strickland	.12
[illegible]	Lullaby—Brahms-[illegible]	.06
2[illegible]	A Song of Steel—Spross	.15
2[illegible]	[illegible] Little Girl, [illegible]	.06

SECULAR CANTATAS

A Day in Venice (Three-Part Women's Voices)—Nevin	$0.[illegible]
The Land of Heart's Desire (Four Part, Women's Voices)—Nevin	1.00
Evangeline (Three Part Women's Voices)—[illegible]	.[illegible]
A Sylvan Symphony (Three Part Women's Voices)—[illegible]	.60

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Be on your guard against "sob-sister" stories and young men using the canvass that they are "working their way through college" and are trying to get points or credit to pay for their tuition through magazine subscriptions. Ninety-nine times out of a hundred the man has never seen the inside of a college—does not expect to go and is only interested in getting your money. Authorized agents of The Etude carry the official receipt book of the Theodore Presser Co., the publishers. Permit no changes nor alterations in the contract offered. Help us to protect you.

JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Around the World in Music

No. 6 Italy

Italy, the land of blue skies and beautiful scenery, is said to be one of the most musical of all countries, and certainly many of our greatest opera composers and also instrumentalists have come from that sunny land. Naples, Florence, Venice and Rome have long been important names in the history of musical development.

Even our staff and notation system was developed in Italy. Much of this was done by Guido d'Arezzo, a Benedictine monk, in the eleventh century. He also gave us the *do, re, mi,* syllables, taking them from a hymn the monks used to sing. The first successful printing of music was done in Venice (and that is why our musical terms are in the Italian language). The first opera house was built in Italy and the first piano was made in Italy! Certainly musicians the world over owe a large debt of gratitude to musical Italy.

During the polyphonic period most of the music was intended for church service. In this the Vatican choir in Rome took the lead, the choir master being the great Palestrina (1515-1594). On one festival occasion he led a procession of fifteen hundred singers through the streets of Rome!

Then a group of musicians and poets in Florence—which might be called the first music club—became interested in drama and music not connected with church service, and from this came the beginning of opera. For these people, and with their help, Peri wrote the first opera, called "Daphne," in 1597. This new form of entertainment became very popular and many operas were written and many opera houses were built all over Italy, just as movie houses are built now. The first one already mentioned was built in Venice in 1637. Then the genius of Monteverde (1567-1643) moulded the opera into a more dramatic and artistic form.

About this same time, a miracle play was produced with music, in the oratory of the church of St. Philip di Neri at Rome to teach Bible stories to the audience. This became the origin of the oratorio as we know it today.

With these early backgrounds and with beautiful folk songs, it is no wonder that Italy became such a very musical country.

Fine instruments also were produced. Many of the old composers were organists at San Marco in Venice. The first piano was made in Padua by Cristofori, shortly after seventeen hundred, being a development from spinets and harpsichords. Violin making became almost a fine art in the seventeenth century, and violins made by the Amati, Stradivari and Guarneri families are priceless treasures today.

As the instruments were perfected, more interesting music was written for them, and the development of instrumental music in Italy was carried on by Alessandro and Domenico Scarlatti, Corelli, Vivaldi, Clementi and many others, while opera was brought to its later grandeur by such composers as Alessandro Scarlatti, Cherubini, Spontini, Rossini (who wrote "William Tell" and "The Barber of Seville") Bellini (with "Norma") Donizetti (with "Lucia di Lammermoor" from Sir Walter Scott's story) and Verdi. Verdi has been called the grand old man of Italy, as he lived from 1813 to 1901 and wrote the popular operas, "Aida," "Il Trovatore," "Rigoletto" and others.

Present day opera composers of Italy include Mascagni (with "Cavalleria Rusticana") Puccini (with "La Tosca," "La Boheme," "Madam Butterfly") Leoncavallo (with "I Pagliacci") and Wolf-Ferrari (with "Jewels of the Madonna").

Present day instrumental composers of Italy include Busoni, Casella, Malipiero, Pizzetti and Respighi, whose "Pines of Rome" and "Fountains of Rome" are frequently heard with the symphony orchestras.

These lists are by no means complete, nor can mention be made of the many Italian opera singers and instrumentalists now appearing before the public.

There are many beautiful records from which you can get a good idea of the development of Italian music. The *Hymn to John the Baptist,* showing the origin of *do, re, mi,* may be heard on Victor record, Number 20897. Music by Palestrina may be heard on Numbers 9159, 20897, 20898, 7812 and others. Music from the first operas of the year sixteen hundred may be heard on Number 21752 and arias by Monteverde on Number 21747.

Yehudi Menuhin plays *Romanesca,* a sixteenth century melody on Number 6841 and Elman plays a Vivaldi "Concerto" on Numbers 7583 and 7586.

Music by Corelli is recorded by Columbia on Numbers (X80751) and 68138. The New York Philharmonic Orchestra plays music by Verdi on Victor Number 6894 and both Columbia and Victor have made recordings of practically all of the operas of "Aida," "La Boheme," "La Tosca," "Traviata," "Cavalleria Rusticana" and "Madam Butterfly."

(The last "Around the World in Music" story, Spain, appeared in the Junior Etude for November, 1934.)

CATHEDRAL OF SAN MARCO AND BELL TOWER VENICE

The Radio Bunny

By June Rogers

There is so much good music on the radio nowadays that music pupils can just pretend they are going to concerts every day. (Of course there is plenty of poor music and even bad music too, but no one need pay the least bit of attention to it.) Why not keep a list of the good things you hear next week and talk about them at your next club meeting?

Miss Brown keeps a cardboard bunny in her studio for this very purpose. Bunny has a pack on his back like Santa Claus

and into that pack each one of Miss Brown's club members drops a slip of paper with the name of a fine composition recently heard over the air, signed by the member's name.

Once a month, or once in two months, Bunny's pack is unpacked and the slips drawn out. As each slip is read aloud, the member whose name it bears tells who wrote that composition, in what form it is written, who performed it and any other bit of interesting information about it. If any other member knows something about it or about the composer, he mentions it. Then the next slip is read, and so on. If there are too many slips to be covered at one meeting some are held over for the next time.

Many interesting slips are brought out of Bunny's pack and many other interesting ones are dropped in for the next meeting. So tune in your radio for good things to put in the pack.

Musical Charade

By Dorothy Tudor Jenks

My first is very hard to play
And needs much practice every day.

My next is the Italian word
Affirmative. I'm sure you've heard.

New music would much thinner be
Without my third, as you'll agree.

My whole, in older days was played
By lords and ladies stiff and staid.

(Answer: Harpsichord.)

JUNIOR ETUDE—(Continued)

Jane's Easter Piece

By Carmen Malone

When Jane received her Easter piece
She shrugged and sighed with real regret
"It's just another piece," she said
"To memorize and then forget."

At first she played it woodenly—
Expressionless her fingers were.
Then came the thought, Did Easter mean
No more than such as that to her?

Now startled she began again,
With dawning confidence she played
Each note became a paean of joy
A song triumphant unafraid.

One measure formed a lily cup
Another framed a crocus flower,
A trill became the song of praise
Sung by a bird in Christ's dark hour.

The whole cried out that "Christ is risen!
Reverberated—did not cease.
Now nevermore will Jane receive
A piece that's "just another piece!"

Scratches

By Olga C. Moore

"I'll meet you tomorrow at Miss Austin's studio to practice the duet," said Sally to Nell as they walked home from school.

"Yes, and I do hope she leaves that cardboard off the back of the keyboard."

"What cardboard? I never saw any," answered Sally.

"Oh, she always has a piece of cardboard standing at the back of the keys. It bothers me so I can't play!"

"Well you know Miss Austin is very proud of her new piano and I suppose she does not want it to be scratched up. Didn't you ever notice how she has the legs of the bench wrapped up so the boys will not scratch them with their big shoes?"

Nell's hand flashed in the sun and a big stone glittered in her overly large ring. "Look like claws," thought Sally as she noticed the long nails.

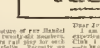
"Well," began Nell, "Miss Austin has often told me I wear my nails too long and I am ruining my hand position. But I like them long and it's the fashion, besides."

"Of course they do ruin your hand position. You know you will never be a good player if you use a bad hand position. Then too they often jab the front of the piano as you play and scratch it up."

The next morning Nell reached the studio first and Miss Austin produced the cardboard. "Oh, Miss Austin," pleaded Nell, "please do not use that today. See I have filed my nails back even with my fingertips."

"Good!" exclaimed Miss Austin with pleasure in her voice. "Nell, you know all musicians must sacrifice something for their art and with you it is long fingernails. You will be surprised to find how your playing will improve when your fingers stop sliding back and forth on the keys."

Just then Sally entered. "Now for the duet," said Miss Austin, "and let us have it better played than ever before. Nell will play like a real musician today because she feels like one."



Dear Junior Etude:

I am sending you a picture of our Handel Juvenile Club. We have twenty-six members. We study great composers and play for each other on the piano and violin. Recently we studied [illegible] and the [illegible] remembering the names of [illegible] prize. We also receive prize cards for good [illegible] work.

From your friend,
Jean Worman [illegible],
Kansas.

Dear Junior Etude:

I am nine years old and my first public experience in music was at our [illegible] Club. I want to tell you what that name means—to know to love and to play music.

From your friend,
Cleo Kamm (Age 9),
Nebraska.

Dear Junior Etude:

I am thirteen years old and this is the fourth year I have been taking music lessons. My brother plays the trumpet. My [illegible] brother plays the violin and I play the piano. We enjoy playing together very much.

At the end of every month my teacher gives a class program. Every pupil has to play or do something musical.

I take a music course in school. We are studying about operas and music of other countries. We study about a certain composer of every country. The most interesting part of the week is when we listen to the Damrosch Concerts.

From your friend,

The most interesting part of the month is when The Etude arrives.

Vivian Doris King (Age 13),
New York.

My Musical Ears

By Margaret Liner
(Age 13)

My ear is such a funny thing
It listens every day
To everything I'm practicing
And tells me how to play.

It tells me when I play wrong notes,
And when my tone is good.
It tells me how to pedal, too,
And play as teacher would.

It does not let a thing slip by
Unless it is just right.
It always wants to make me play
To please whome'er I might.

Junior Etude Contest

The Junior Etude will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month, "A Good Listener." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not or belonging to a Junior Club or not.

All contributions must bear name, age and address of sender written plainly and must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, before the eighteenth of April. Names of prize winners and their contributions will be published in the issue for July.

Put your name and age on upper left corner of your paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters and do not have any one copy your work for you.

Competitors who do not comply with ALL of the above conditions will not be considered.

Chopin
(Prize Winner)

We can hardly think of the piano without thinking of Chopin, since he wrote almost entirely for that instrument. Frederic Chopin was born in 1809 in the village of Zelazowa, near Warsaw, Poland. Surrounded by refined, cultivated people, he was [illegible] fond of [illegible] and literature. He [illegible] tried his hand at poetry and the production of [illegible] plays.

In his fourteenth year a Rondo in C minor was published with great success. This started his flow of beautiful compositions. He was of slender figure, high forehead and dreamy eyes. Though not sickly he was never robust. He gave his first concert in Paris in 1849 and [illegible] played beautifully. On the morning of October 17, 1849 he passed away and every writer agrees that we must acknowledge Frederic Chopin as one of the greatest piano composers of all time.

May Boscombe (Age 12),
California.

Chopin
(Prize Winner)

Frederic Chopin was born in Poland in 1810. His father was a successful school teacher, a Frenchman, and his mother a highly cultured Polish lady. Chopin showed great sensitiveness toward music at an early age, and so pronounced was his talent that he played a concerto in public at the age of nine. He became a great pianist and Hummel and Field were among the first to influence him in his training. The most prominent trait in his playing was the inexhaustible fund of poetry. His sense of rhythm was unusually keen and he was able to vary from the strict time without disturbing it fundamentally. He was so original that one wonders from what source he obtained his inspiration. His music is poetic throughout and his harmonies are rich and varied.

Mary Norton (Age 14),
Tennessee.

N. B.—Some authorities give the date of Chopin's birth as 1809 and others as 1810, due to differences in the calendar used in Poland at the time.

Chopin
(Prize Winner)

Chopin was born in Poland in 1810 and was among the first [illegible] of the world and a great [illegible] living about the same time as Schumann. His Waltzes, Mazurkas and other compositions [illegible] and are rich in melody, harmony and rhythm. He wrote his first [illegible] for his teacher and later when he lived in Paris he [illegible] this composition, a [illegible] made before he be fourteen years old, but [illegible] today.

Chopin [illegible] programs [illegible]. Through the power of his tones alone he moved his hearers to [illegible] and dreaming of battles and victory. That kind of music, and that alone is the true program music. As a writer of melody he stands in the very first rank. As a master of harmony he stands above all except Wagner.

Dorothy [illegible] (Age 13),
Virginia.

Honorable Mention for January Chopin Essays

Mary Ellen Hutchings, Olive Rapp, Helen Gehring, Rosemarie Cumbo, Jane Hart, Mary Gallagher, Evelyn Mendelson, Hazele Ireland, Marjorie Roll, Georgia Nell Elliott, Clara M. Haines, Ernie Larson, Marjorie Meehan, Jean Albright, Marion Chisel, Robert Beckwalter, Harriet Kurtz, Irene Bridges, Lorette Jansen, Margaret Bellamy, Josephine Mayne, Gladys Henderson, Patricia Howley, Dorothea Raymond, Edwin Maher, Leone Gorber, Mary Katherine [illegible], Ruth Elaine Kyle, Katherine Koehn, Pearl Brown, [illegible] Davidson, Marian Botherell, Frances Myrtle, Marion Cotton, Lilly King, Audrey Axcell, Ruth Jerreson, Helen Crimbolety, Sara Margaret Hilper, Maxine Cooke.

Prize Winners for January Puzzle

Helen Ruth Hobson (Age 12), Illinois.

Mary Ellen Beck (Age 10), Virginia.

James Cullen (Age 11), Minnesota.

Honorable Mention for January Puzzle

Murray Dearoff, Helen Haley, Dorothy Virginia Kyle, Dorothy Marie Case, Eva May Chambers, Vivian Aspinwall, Jane Shepherd, Mary Kastanitis, Louise Godbey, Leah Binder, Margie Acker, Dolores M. Tischart, Dorothy T. Sylvia, Robert Canfield, Rhoda Scrabble, Donnie Helen Thyne, Edith Magistro, Muriel Stephenson, Robert Rothfels, Margaret Schmitt, Arlene E. Young, Eva Cope, Sylvia B. Rose, Anne Parkin, Lila Pearl Walker, Hilda M. Anderson, Claudia Tiale, Marcus Wilson.

Musical Ladder Puzzle

Change SING into BACH by changing one letter only on each rung of the ladder.

Answers to January Broken Letter Puzzle

WAGNER
BEETHOVEN
SCHUMANN
SCHUBERT
DEBUSSY
BACH
CHOPIN
MOZART
HANDEL
DVOŘÁK

Dear Junior Etude:

I enjoy singing and playing the pieces in The Etude and last summer I taught my little sister how to play the piano. I have composed several pieces, including seven songs, two operettas and five other pieces. I am enclosing my Kodak picture.

From your friend,
Phyllis Rae Amaya (Age 13),
Colegio [illegible],
Villa [illegible],
Buenos Aires, Argentina.

An Evening with Nevin

(Continued from page 201)

[illegible] service, because the Wagner [illegible] was then not heard so commonly as [illegible]

[illegible] the winter tour he wrote a set [illegible] piano numbers. This set includes *[illegible] In Dreamland*, *Napoli* and *At [illegible]*

> [illegible] of an old [illegible] would be especially appropriate [illegible]

Some time later, during a winter in Italy, the "[illegible] Suite" was written. It is nearly as popular as *Narcissus*. There are [illegible] numbers—"*Dawn*, *Gondoliers*, *[illegible] Love Song* and *Good Night*."

> An excellent arrangement of this suite [illegible] obtainable [illegible] recital.

A Master Song Is Made

NEVIN had established a studio in New York where he wrote *The Rosary*. There are ever so many stories about how it was written, but Mrs. Nevin has said that a [illegible] friend sent the poem to him in a letter. The poem, by the way, was written by Robert Cameron Rogers.

Nevin read the poem over and over until he knew it by heart, and the next day when he came home from the studio he put the manuscript in his wife's lap with [illegible]. That manuscript is now in the Library of Congress at Washington. It [illegible] Mrs. Nevin. The note read, "[illegible] little souvenir [illegible] let you know that [illegible] thank [illegible] for giving me your [illegible] love and devotion of Ethelbert Nevin."

Some time later *The Rosary* was first sung in concert, and on May 7, 1898, in Mrs. Nevin's diary is written "Took *The Rosary* to Schirmer this morning."

Madame Schumann-Heink has said she likes to sing *The Rosary* because it is a perfect song and her favorite American song. She calls attention to a very interesting point about the writing. We know a rosary is made of a succession of small beads and then a large one. In the same way the little notes slip along and pause at the end of each line. Then at the end of the rosary there is a cross, and, strangely enough, at the climax of the song the notes really do form a cross. It would be absurd to suppose that such technical occurrence was calculated.

> This structure may be indicated on the [illegible]. Any arrangement of *The Rosary* might be used [illegible] a transcription.

Essentially Nevin wrote spontaneously [illegible] he felt. Quite unselfconsciously he discussed the fundamentals of human existence—life and death, grief and joy, love and hope. These he translated into music which all the world can understand and to which it must be responsive as long as human nature obtains.

Music and the Man

HIS MUSIC is completely his own. He never borrowed his tunes. He mastered thoroughly the tools of his art—the technic, laws of composition—and he used them so skillfully that his musical phraseology is always exquisitely adequate. A particularly happy instance of this is *The Woodpecker*.

He himself said, "While I am doing nothing great, I am doing the best I can [illegible], if possible, to leave a trail of [illegible] behind me." And in a letter to [illegible] he wrote "Love rules the world, [illegible] a sunbeam—not with a thunderbolt."

He lived true to these beliefs—gentle, [illegible] not timid, just but not over-modest.

[illegible] child [illegible]

Among the [illegible] [illegible] ambitiously [illegible]

> The plea[illegible] comprised [illegible] *[illegible]* *Through [illegible]* *Mighty [illegible]*

One of the [illegible] times [illegible] *Rosary* [illegible] popularity [illegible] of arrangements [illegible] piano solo [illegible] forms.

Mighty Lak a Rose [illegible] it is a gem [illegible] beauty.

> Any arrangement [illegible] may be used [illegible]

Nevin never attempted to write an opera. In fact he felt the larger forms and the orchestra to others. He was a natural miniaturist, and one to the manner born.

Ethelbert Nevin made for himself a quite unique place in musical history. Because of this, his name and writings living today in the enhanced appreciation of passing years must be acknowledged as truly great.

SELF TEST QUESTIONS ON MISS RICE'S ARTICLE

1. *What of Ethelbert Nevin's ancestry?*
2. *What of his childhood?*
3. *What was his first published composition?*
4. *Tell something of his choice of a career.*
5. *Tell something of Nevin's personality as a youth.*

Next Month

THE ETUDE for MAY 1936, Will Include These Features Rich in Practical Interest

DAN [illegible]

SINGING AT THREE SCORE AND TEN

Dan Beddoe, the noted Welsh concert and oratorio tenor, born during our Civil War, is still greatly in demand as a soloist. How he has retained his singing powers will be told in this remarkable interview.

PALESTRINA, THE PRINCE OF MUSIC

The Hon. Ted [illegible] Galloway having noted the great renaissance of interest in the works of Palestrina, presents an article keenly alive with practical allure in its delineation of the life and achievements of this master.

HAVE YOU GOT RHYTHM?

Dr. Francis L. York not only tells what rhythm is but he also gives numerous examples outlining the "trick" of how to play rhythmic designs fluently.

BEAUTY THROUGH WRIST ACTION

Just one reading of this excellent article by Clement Antrobus Harris will give you lots of new ideas which cannot do other than improve your playing. This one article will be countlessly worth to you more than the price of a whole year's subscription.

THE MUSIC OF THE SPAINS

The Iberian influence in musical art has spread from the Spanish peninsula to all other countries settled by Spaniards. Do you know what a Tango is and why it is so named? If not you would better read this article on music in Hispania and in Spain in America.

OTHER INTERESTING ARTICLES by distinguished teachers and practical workers in a dozen musical fields, PLUS 32 pages of the finest new music obtainable.

Tips to Thinking Students

By Emily McDougall

[illegible] necessary [illegible] than it is [illegible] harsh tone. [illegible] at the keys [illegible] be relaxed and [illegible] cause and the [illegible] the ear [illegible] of all grades [illegible] playing [illegible] the loveliest [illegible] Balance [illegible] secret of ease [illegible] playing [illegible] certainty of art and [illegible]

[illegible] staccato and non legato [illegible] [illegible] from a perfect beat [illegible] [illegible] forms of the latter [illegible] different degrees. The fall [illegible] of the hand of the key in a crisp staccato [illegible] appear to be simultaneous in the mind of the player.

What the hinge is to the gate, so is the [illegible] the hand.

A lightly hung thumb, over which the hand may swing easily is the secret of legato arpeggios.

The time signature shows only the mathematical division of the bar; the pulse is something for which there is no symbol. It must be a live and vital force felt by the performer before it can be communicated to the listener. If you would hear the pulse of the universe beat you must have time for contemplation when you practice.

Subtle pedalling shows the artist mind. If the ear listens intently for fine effects in the use of the pedal the foot will make correct movements unconsciously.

The more intelligent and concentrated the practice the less need for repetition. If you do not listen to the still small voice of your musical consciousness your playing will never be individual.

In the compositions of the mystic César Franck you will hear not only beautiful sounds but ethereal silences.

Do not expect to draw your teacher's fire of all inspiration at each lesson. Let [illegible] the flame at which you must catch fire.

Guiding a Child Musicward

By Ella G. Hammond

SOMETIMES one is surprised to find the amount of latent musical talent stored up until it is tapped. It might be a potential musician.

Years ago, a mother had an idea that her little son would become a fine player. She could not get him interested in his lessons, though she tried without [illegible]. She dreamed of hearing her son play fine compositions and a concert [illegible] attended a concert and heard a young [illegible] play. Her ideal for her son and the [illegible] was strengthened.

She tried various means of persuading him to practice, praising him and [illegible] but without success. She [illegible] come from within [illegible]. Then she tried another plan. She [illegible] his practice [illegible] [illegible]

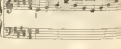
Who knows whom he [illegible] here that in realms beyond [illegible] greater heights because of [illegible] responding to music.

Clearing Up Broken Chord Passages

By Albertha Stover

PUPILS who are working on pieces of the same type as Heller's Etude Op. 47, No. 9 often blur the lighter notes when they attempt to play them rapidly.

To overcome this fault, have them to practice slowly, playing all the [illegible] notes portamento or even staccato.



Then, when the tempo is increased and the pedal added, the effect will be clear, smooth and harp-like.

"Democracy needs music to humanize, refine and elevate it. Music is to have an influential role in preparing the way for the hoped for federation of mankind."
—Horace Whitehouse

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MAY DAY
WEDNESDAY MAY 1ST

MOTHER'S DAY
SUNDAY MAY 12TH

MEMORIAL DAY
THURSDAY MAY 30TH

FLAG DAY
FRIDAY JUNE 14TH

INDEPENDENCE DAY
THURSDAY JULY 4TH

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MAY DAY

and other Spring Occasions

CHORUS NUMBERS

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20231	Spring Song (Unison)	J. B. Wilson	.06
10734	Blossom Time (2 Pts.)	J. W. Lerman	.15
115	Dance of May The (2 Pts.)	F. Berger	.12
15688	In the Spring (2 Pts.)	Meadowcroft—Grossman	.10
20409	The May (2 Pts.)	J. B. Wilson	.08
20672	The May Upon the Mountain (2 Pts.)	William Baines	.12
18512	Lilacs (2 Pts.)	Cadman—Formes	.10
15504	Lovely Springtime (2 Pts.)	Mallory—Formes	.12
6174	May March (2 Pts.)	P. K. Formes	.18
6 48	Maypole The (2 Pts.)	H. E. Walter	.12
20797	May Time (2 Pts.)	R. M. Smith	.06
20378	Spring Fantasy A (2 Pts.)	Novello	.08
20331	Bright May Morning (3 Pts.—Treble)	P. M. Lee	.12
20168	Come Let Us Go A Maying (3 Pts.—Treble)	J. B. Wilson	.10
10646	(O) That We Two Were May (Song, 3 Pts.—Treble)	H. W. Warren	.12
274	May Pale Dawn The (3 Pts.—A. B.)	R. E. LePrior	.15
1351	May Night (4 Pts.—Mixed)	Tolhurst	.06
20258	Anthem In Spring (4 Pts.—Mixed)	W. Baines	.12
20160	Come Gentle Spring (4 Pts.—Mixed)	Heyde	.10
10812	Gentle Spring (4 Pts.—Mixed)	Mendelssohn—Dressler	.15
15715	Glad May Morning A (4 Pts.—Mixed)	E. L. A. Fitzgerald	.12
20123	In the Pride of May (4 Pts.—Mixed)	G. Henschel	.08
Pageant of Flowers (Operette In One Act)		F. Arnold Kowalchuk	.60

[illegible]

PIANO SOLOS

Catalog No.	Title	Composer	Grade	Price
22636	May Dance	C. Hoffman	G. 2	.50
14 25	May Day	D. D. Sarles	G.	.25
9637	May Day Waltz	L. A. Barber	G.	.25
9631	Maypole Dance	L. A. Barber	G.	.25
6201	Maypole Dance	A. M. Foerster	G. 3	.30
50 9	Maypole Fair	W. Berwald	C. 3½	.25

FLAG DAY

(See Also INDEPENDENCE DAY)

CHORUS NUMBERS

Catalog No.	Title	Composer	Price
1884	The Flag Forever (Unison)	M. Bell—Bidwell	$0.06
7 9	O Glorious Emblem (Mixed)	O. Fox	.06
324	Hail the New Flag (Mixed)	J. Fox	.06
2446	Star Spangled Banner (Mixed)	S. Ross	.08
3524	Hail and Stars Forever (A. B.)	Sousa	.12
3872	Star and Stripes Forever (Unison)	Sousa	.12
0731	O Country of Thee (Unison)	Wolfe	.06
5 31	Stars and Stripes Forever (Unison)	J. P. Sousa	.10
C 76	Flag Song (Unison)	[illegible]	.12
5 9	Stars and Stripes Forever (Mixed)	Sousa—Hammond	.12
0	Flag (Unison)	[illegible]	.50
0	Colors (Unison)	[illegible]	.40

PIANO SOLOS

Catalog No.	Title	Composer	Grade	Price
6 18	Stars Stripes	[illegible]	G. 3	.35
15	A Song Glory	[illegible]	G. 4	.50
6	Oh Land Free	[illegible]	G. 3	.40
17	Hail O Glorious	[illegible]	G. 2½	.40
10	Hail the New Flag	[illegible]	G. 3	.60
796	Our Flag	[illegible]	G.	.30
7 6	Hail the Flag	Arthur [illegible]	G.	.40
516	Hail the Flag	[illegible]	G. 3	.35
1	Flag Forever	[illegible]	C.	$1.50
1 58	Flag and Forever	[illegible]		1.00
	Under the Stars and Stripes	[illegible]	G. 3	.50

MOTHER'S DAY

VOCAL SOLOS

Catalog No.	Title and Composer	Range	Price
28176	Candle Light (Chester Wakefield—Cadman)	d-g	$0.50
	In a recent broadcast Judge McCormack featured this beautiful song which is his delight. Mothers with voices will rejoice over this musical gem.		
26002	Mother's Day (Frank H. Grey)	c-E	.40
15695	Mother Calling! (Alfred Hall)	B flat-g	.40
	One of the most appealing Mother songs we have ever seen.		
17956	Mother (Stanley F. Widener)	a-F	.40
	A very musical song with an excellent text on Mother.		
24022	Old Fashioned Mother Of Mine (Richard Kountz)	d-B flat	.60
24021	Old Fashioned Mother Of Mine (Richard Kountz)	E-F	.50
24028	Old Fashioned Mother Of Mine (Richard Kountz)	F-a-b-p-g	.60
	This song, using rapid third and sixth keys, is a rang[illegible] for soprano. Great good to sing at home and any time, but particularly appropriate for Mothers' Day.		
19832	Little Mother (Dana Fitzsimons)	a-sharp-D	.80
18658	Little Mother O' Mine (Hubert Ward)	B flat-B flat	.50
	This very musical Mother's song is for sale as solo.		
6884	Mother O' Mine (Romeo)	d-E	.30
24843	My Mother's Song (John Openshaw)	d-g	.40
19404	Naaar Forget Your Dear Mother and Her Prayer (May Foster Joseph)	d-F	.40
18686	Old Fashioned Dear (Carl Hill)	a-F	.50
19428	Song of the Child The (Maude Zeller)	d-F	.50
	This song, very well appreciated by elocutionists and dramatic quartets of the song.		

QUARTET OR CHORUS—Mixed Voices

Catalog No.	Title	Price
28018	Rock Me to Sleep (Frank J. Smith)	.15
20456	Mamie or Gypsy Made Me (In Robin)	.15
35181	O, Mother of My Heart (Carlyle Davis)	.15

A number of [illegible] Mother's Day [illegible] and will [illegible] quartettes or [illegible].

CANTATA

Slumber Song of the Madonna (For Women's Voices) (May A. Stone) $1.00

[illegible] Mother's Day [illegible] Mothers [illegible] Fairies [illegible] Pageant.

JUNE WEDDINGS

VOCAL SOLOS

Catalog No.	Title	Price
38318	Nuptial Song—Love	.30 net
20172	For You Dear Heart (Soprano Two Keys)	.60
20172	All For You—Alto (Two Keys)	.60
12268	O Perfect Love—Soprano (Two Keys)	.60
17012	You Come to Me With Love—Bass	.30
18489	I Love You Best	.35

PIPE ORGAN

Catalog No.	Title	Price
30826	Bridal Song From Rus Wedding Symphony	.60
24991	A Merry Wedding Tune—Sousa	.35
6422	Bridal Chorus—Lohengrin	.50
13484	Wedding March	.40
20978	Love Song	.60

MEMORIAL DAY

CHORUS NUMBERS

Catalog No.	Title	Composer	Price
	True and Loyal (Male—Sacred)	Marvey	$0.06
	We Strew Their Graves With Flowers (Male—Sacred)	Marvey	.06
35154	Consecration Song of Hope (Mixed—Sacred)	Adams	.10
81	Lay Him Low (Mixed—Sacred)	[illegible]	.10
	Memorial Day (Mixed)	[illegible]	.1

PIANO SOLOS

Catalog No.	Title	Composer	Grade	Price
22873	Abraham Lincoln	[illegible]	G. 3	.30
12131	Battle Cry of Freedom	Rolfe	G. 3	.35
11918	Decoration Day	Sousa-Hering	G. 2	.25
2834	Our Glorious Union Forever	[illegible]	G. 3	.35
18426	Our Indivisible Union	[illegible]	G. 5	.50

INDEPENDENCE DAY

(See Also FLAG DAY)

CHORUS NUMBERS

Catalog No.	Title	Composer	Price
21002	Oh, Hail Ye Free (Mixed)	Arr. Fox	$0.[illegible]
	Hail Brave Washington (Mixed)	[illegible]	[illegible]
	Great Days of the American Revolution (Choruses — A. T. B.)	[illegible]	[illegible]
	Each [illegible] Great [illegible] Bar [illegible] Paul Revere's Ride (Concert for Mixed Voices) Gastvoort		
	The Lark Locket (Juvenile [illegible])	[illegible]	[illegible]

PIANO SOLOS

Catalog No.	Title	Composer	Grade	Price
	Fourth of July	Lansing	G. 3	.30
6010	Independence Day	Cadman	G.	[illegible]
11025	Independence Day (Latest Collection for Grade 3 Use)			
	Yankee Doodle		G.	.25
22571	John Paul Jones	Blake	G. 2	.30
30044	Liberty Bell March	Sousa	G.	.40
15101	Patriotic Day	Cole	G.	.35
25026	Spirit of 76	Rolfe	G. 4	.35

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